

Not a gay rights champion, but...
Conservative House member opposes
federal marriage amendment.

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Face-lift on the way
EVRC remodel set to
begin in October.

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'Party' People
'Party Monster' murder
in Clubland at Castro
see Arts section



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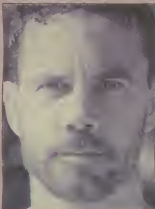
Vol. 33 • No. 35 • 28 August 2003

Serving the gay, lesbian, bisexual, and transgender communities since 1971

Gay UN employee dies in Baghdad blast

by Bob Roehr

Richard M. Hooper, 40, died in the August 19 terrorist attack on the United Nations headquarters building in Baghdad. The blast killed 23 people. Hooper, known to most as Rick, was on a temporary assignment for the Office of Political Affairs.



Richard Hooper

He was born in Alameda, California and raised in Boise, Idaho. He graduated from the University of California, Santa Cruz; garnered a Fulbright fellowship to study Arabic in Ramallah, Damascus, and Cairo; and earned a Master's in Arab studies at Georgetown University.

Hooper was a political activist who worked on the 1980 re-election campaign of the late Senator Frank Church (D-Idaho) and in the office of then-Senator Al Gore. He served an internship with the Lawyers Committee for Human Rights.

He began work for the U.N. more than a decade ago, in the Gaza Strip, and advanced to become chief of staff to Kieran Prendergast, the U.N. undersecretary-general for political affairs. The United Nations considered him one of its leading Arab experts.

Hooper had arrived in Baghdad only a week earlier, to serve as a special assistant to the U.N.'s top official in Iraq, Sergio Vieira de Mello. The pair was among those killed in the blast. Colleagues praised the brilliance, warmth, and dedication of both men.

Manhattan photographer Robert Zash was Hooper's lover for five years; the two split up at the end of last year. He told the *New York Blade* that Rick Hooper "was the most fearless person I've ever met. He would go headlong into risk in places where people were so afraid to go. He was so incredibly selfless. There is no question that this world is a significantly better place because he was here. He's touched millions of people and they don't even know it."

Hooper is survived by his father, Christopher Hooper, of Stanley, Idaho; his mother, Elizabeth Peak, of Mountain View; his grandmother, Eileen Hooper, of Walnut Creek; and a brother and sister. ▼



Dynamic duo

David Dawson, left, and Scott Smith fly through IGLA 2003's synchronized diving, held at Stanford University's Avery Aquatics Center last weekend. For more on IGLA, see Sports Complex on page 22.

Preserving the preservers GLBT Historical Society fights to stay afloat

by Zak Szymanski

When journalists are searching for first-person accounts to enhance their gay-themed articles, a large warehouse space at Third and Mission streets is one of the first places they visit.

When researchers from the University of California, San Francisco's Center for AIDS Prevention Studies are looking for epidemiological trends related to sexual practices, infections, and culture, they too head downtown to examine archived periodicals, advertisements, and older health campaigns.

And when average people—from scholars writing term papers to gays interested in their roots—need above-average information, they too choose the very same locale for one-stop investigation.

San Francisco's GLBT Historical Society is a known presence in the city and country for its 18 years of actively collecting and preserving materials that document the lives of gay men, lesbians, bisexuals, and transgenders. But it is also a relatively under-used—and under-funded—organization, and like many nonprofits is experiencing a financial crisis.

"We're really struggling right now to figure out how make it through the fourth quarter and how deep cuts need to be in order to survive," Susan Stryker, the historical society's executive director, told the *Bay Area Reporter*. "It could be that this next month

will determine whether I decide to lay off all of our staff and have our board raise the minimum amount necessary just to keep the doors open. And that would be a huge step backward for us."

The historical society's current annual budget is around \$375,000 and dwindling. The organization has no debt, and while it currently operates at a \$50,000 deficit on paper, said Stryker, its numbers are in flux as grants and donations continue to be calculated.

When Stryker took the executive director position in 1999, the organization had no paid staff, was facing a rent increase, and had not tapped into the wealth of money available during the boom days. Since then, at its peak, the historical society has had nine paid staff members, and it currently employs seven people, although Stryker expects that most staff will be laid off within a month.

"The best case scenario at the end of September is that we will be down to three half-time employees. And that's the best case scenario," she said.

By then, the organization's project-specific grants will have expired, including state funding that employed several archivists to organize a backlog of material. Additionally, a city grant that employed exhibitionist Paul Gabriel expired earlier this summer, although the organization was able to extend his term through August.

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B.A.R. exclusive Boxer courts gay voters in re- election bid

by Matthew S. Bajko

A strong supporter of gay rights, United States Senator Barbara Boxer, a liberal Democrat from Marin County, brought her re-election campaign to the LGBT Community Center last Saturday, August 23.

Hosted by the city's two gay Democratic groups, the Alice B. Toklas and Harvey Milk clubs, Boxer met with 40 supporters from the LGBT community and pulled in \$12,000. To date, her campaign has raised close to \$5.73 million for her re-election.

"She was very inspiring," said Robert Haaland, president of the Milk Club. "She touched on a variety of issues that the LGBT community cares about, and more largely, on what is happening on the national level on a variety of causes, like the environment and a woman's right to choose."

In a telephone interview with the *Bay Area Reporter* prior to the event, Boxer said she is confident she will be able to maintain her seat next year.

"I tell you I am feeling really good about it," said Boxer, 62, who lives in Greenbrae. "We thought with the recall we might have problems with our donor base being focused elsewhere. But all our events have gone beyond what we thought they would."

Even though the election is 14 months away, Boxer's race is already seen as crucial by liberal groups and Democrats concerned about giving Republicans any more control in Washington.

"The Republicans are targeting Barbara Boxer," said Haaland, adding, "she has been a strong supporter of our community. There are those who would like to unseat her because of it."

"The right wing of the Republican Party is very effectively taking over on all levels of government. It is more important than ever that the LGBT community come together to support people like Barbara Boxer," Haaland added.

Boxer, a former Marin County supervisor, has consistently voted to support gay rights since she first was elected to the House of Representatives in 1983 and then to the Senate 10 years later. She was one of 14 senators to vote against the Defense of Marriage Act in 1996. The law states marriage is solely between a man and a woman.

Based on the passage of the DOMA, Boxer said she sees no reason to pass a constitutional amendment that would prohibit



Sen. Barbara Boxer

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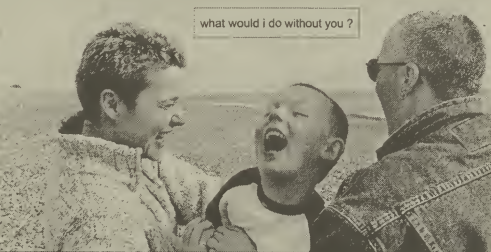
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Input needed for Pride 2004 theme, events

by Zak Szymanski

Still wiping the sweat from their brows after successfully producing June's Pride Parade and celebration, the San Francisco LGBT Pride Celebration Committee is up and working again, already planning next year's event.

Now is the time for the general public to submit ideas for the 2004 Pride theme.

Suggestions can be made by visiting the Pride Web site at www.sfpride.org/yourvoice/themevote.htm, and all suggestions will be considered at the general meeting of the Pride Committee on September 14 at the Hotel Adagio.

"LGBT communities are going through a pivotal time in our civil rights history. We have much to celebrate and much to continue to fight for," said Pride President Joey Cain. "The Pride celebration is a vehicle for us to articulate our history, hopes, and dreams. With this

in mind we welcome theme suggestions and encourage everyone to let us have their input."

Often a mix of political and/or campy catch-phrases, recent Pride themes have included this year's "You've gotta give them hope," which paid tribute to the late Supervisor Harvey Milk 25 years after he was gunned down and marked the 25th anniversary of a variety of LGBT milestones. The 2002 theme was "Be Yourself, Change the World," and the 2001 theme was "Queerific."

Pride Executive Director Teddy Witherington said that community input is crucial to the development of the theme, which is often the result of combining a few ideas.

"The more suggestions, the merrier," said Witherington, adding that last year, 60 suggestions went into arriving at the 2003 theme. "Generally what happens is a number of different suggestions get melded together. The

more suggestions we get, the more we know what people are thinking about."

The deadline to submit a Pride theme is Wednesday, September 10.

The Pride Committee is also requesting proposals for event content at Pride festival stages and venues; visit www.sfpride.org/yourvoice/stage.htm to register a suggestion. The deadline for event proposals is November 1.

"It is through this open process that the Writers' Village, as well as the Shadowplay, Latin, Nectar, Soul of Pride, and Tantra stages came about," said Witherington. "If you want to add something to the event then this is your opportunity to have your say and make it happen."

Next year is the 34th anniversary of the San Francisco LGBT Pride Parade and Celebration. It will be held over the June 26-27 weekend. ▼

Judge says no IRV

by Zak Szymanski

The San Francisco Department of Elections is violating the law by not implementing the instant runoff voting system for November's election, a San Francisco Superior Court judge said on August 20. Nevertheless, according to Judge James Warren, to force a self-described ill-equipped city agency to put the system in place would come at the expense of a clean and efficient election.

"The ultimate election outcome would be jeopardized," Warren said in his ruling, which effectively left the city's old runoff system in place.

Voters passed IRV in March 2002 and dictated that it should be up and running by last November's election, but gave the elections director the fallback that if

the system was not ready, implementation could be delayed until this November, but no later. Local candidates will compete for the offices of mayor, district attorney, and sheriff on November 4.

The IRV system would eliminate regular runoff elections by allowing ranked choice voting, so that races without a clear majority candidate would tally second and third place votes until a winner emerged.

Progressives in particular favored the IRV system for this upcoming race, as they believed it would favor candidates like Supervisor Tom Ammiano and city Treasurer Susan Leal, who are running against Supervisor Gavin Newsom for mayor.

IRV also tends to cut down on negative campaigning and expenses that occur during regular runoffs, and helps to ensure that a winning candidate is backed by a large percentage of the popula-

tion, as voter turn-out often drops dramatically during separate runoff elections.

The city had 18 months to implement the new system. When Elections Director John Arntz said earlier this month that there was not enough time to get IRV working by November, a coalition of groups and individuals took legal action, charging that the city's failure to comply was unnecessary and politically motivated.

Ironically, the city's successful strategy to win the lawsuit was to claim inadequacy, said Steven Hill of the Center for Voting and Democracy, a plaintiff in the case. That claim turned out to be a characterization with which the judge seemed to agree.

"Talk about having confidence in the elections director," Hill said sarcastically. "The judge wasn't willing to disagree with the notion that the city elec-

next page ►



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COMMUNITY NEWS

Davis stumps in SF

by Matthew S. Bajko

Governor Gray Davis brought his campaign to save his job to San Francisco Tuesday night, August 26, meeting with constituents taking part in a town hall meeting sponsored by several local news outlets.

During the course of the evening, Davis admitted he has regrets about how he handled the state's budget deficit, energy crisis, and not taking the recall seriously at first. But his statements fell far short of any mea culpa audience members were expecting.

"I have plenty of regrets. But leadership is being positive and optimistic, even if you have doubts," said Davis. "I regret deeply that people are out of work. I don't believe I caused that, but I get the blame."

Davis reiterated that he believes the recall is a Republican attempt to steal the governorship and said he had done nothing to warrant being recalled from office.

"If not being able to predict where our economy will be 18 months down the road is reason for recall, then I should be recalled. But so should 46 other governors who had surpluses and now have deficits and President George Bush, who had the biggest surplus in history and now has the biggest deficit," said Davis. "If we're going to apply that standard in California, we should apply it across the board."

When asked about Republican candidate Arnold Schwarzenegger, Davis went on the attack, say-



Governor Gray Davis

ing just because someone can qualify for the ballot doesn't make them qualified to be governor.

"The Constitution says you have to be a certain age and a resident of California and you can run for governor," Davis said. "Most people expect a little more."

Davis likened Schwarzenegger to

an airline pilot who doesn't know where he is going or a surgeon with little practice in the operating room.

As for his bland personality being seen as a handicap, Davis said running for governor is not a popularity contest.

"I would love for everyone to love me, everyone to laugh at my jokes. Sometimes they do, sometimes they don't. If you're asking me if I'm Bill Clinton, no I'm not," said Davis.

And Davis sidestepped questions about whether he will endorse the strategy of telling voters to select Lieutenant Governor Cruz Bustamante as his replacement should he be recalled. Davis said he will announce his decision 10 days before the election on October 7.

"I've said that Cruz is a good and decent person and said that he's the best qualified on the second ballot. But I have to concentrate on the first part of the ballot," he said. ▼

IRV

◀ previous page

tions department is incompetent."

Although Hill and the other plaintiffs in the suit proposed that a contracted company do a hand-count of the November ballots, a strong case law history favors deferring to the judgment of elections administrators, who were opposed to the idea.

The lawsuit against the department was brought by Hill's organization, along with the Congress

of California Seniors, Chinese Progressive Association, San Francisco Labor Council, AFL-CIO, and California PIRG.

At press time, said Hill, plaintiffs had not decided whether to appeal the decision, although they were leaning toward not appealing if the process would ultimately be too lengthy for their goals.

The court ruling means that if no candidate secures 50 percent of the vote in November, the two front-runners for each office will compete against each other in December. ▼

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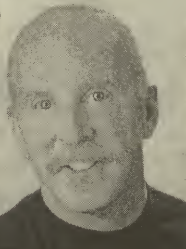
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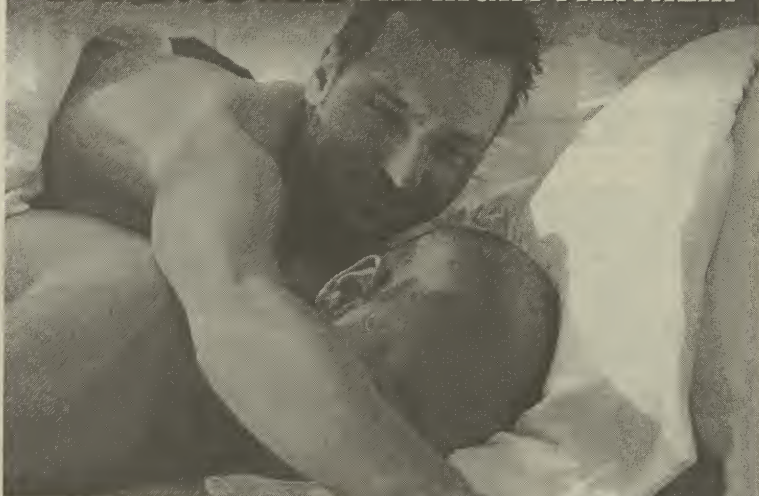
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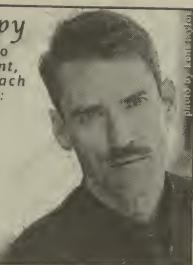
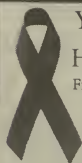
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Deaf GLBT Center moves to East Bay

by Zak Szymanski

Citing the high cost of San Francisco rents and the increasing effectiveness of the Internet as a tool for communication, the Deaf Gay and Lesbian Center relocated to San Leandro on August 1.

This leaves San Francisco without any direct service resources for LGBTIQ deaf and hard of hearing individuals. However, given that DGLC is the only such resource in the country, said client advocate Todd Higgins, the relocation will not have much of an effect on its mission and ability to communicate with people around the globe.

A program of the Deaf Counseling Advocacy and Referral Agency, DGLC moved into that organization's building at 568 Parrot Street, two blocks from the San Leandro BART station.

DGLC has continued to operate via the Internet and text telephone (TTY), according to Higgins, who is the DGLC's only paid staff mem-

ber. After 10 years of moving from office to office around the city — its last location was at the LGBT Community Center, for a price tag of \$360 a month — DGLC now exists rent-free, and Higgins believes that with developing technology, clients soon "will not even need to visit an office to obtain services from DGLC."

Services offered by DGLC include communication assistance, such as document translation from English to American Sign Language, phone assistance and equipment demonstration; counseling and emotional support; advocacy assistance in areas of employment, housing, and communication; independent living skills assistance; information and referrals to sign language classes, educational programs, social activities, and community based agencies; and public education, including trainings for work places, schools, and groups.

Recognizing that its move may worry some San Francisco-based or-

ganizations and individuals, DGLC will be hosting a series of community meetings in the fall, said Higgins, "to share information about DGLC's recent move with the deaf LGBTIQ community and respond to concerns about our move."

Dates of those meetings will be posted on the DCARA Web site at www.dcara.org soon. Additionally, DGLC will continue to offer events and workshops, and its long-term strategic plan, a response to a recently conducted national needs survey, includes developing new programs and services. Information on all new and continuing events is distributed through the DGLC e-news subscription; e-mail dglc@dcara.org to register for updates. Those interested in DGLC services should also keep an eye out for the program to secure its own Web domain soon, separate from DCARA's main site.

For more information on DGLC, contact Higgins at dglc@dcara.org or call (510) 351-3467 TTY. ▼

Lots in store for Under One Roof's sale

by Cynthia Laird

Under One Roof will hold its annual Labor Day weekend sale of decorative gifts and accessories that have been donated by top designers, manufacturers, and local retailers.

The store, located at 549 Castro Street, will be open throughout the weekend. All proceeds from the sale benefit Under One

Roof in its efforts to raise unrestricted funding for nearly 50 AIDS service organizations throughout the Bay Area.

More than 30 local manufacturers and retailers are supporting the effort with \$75,000 in donated samples from the San Francisco Furniture Mart, the San Francisco Gift and Jewelry Mart, the San Francisco Design Center, and the International Gift Fair held at Moscone Center. The sale will fea-

ture one of a kind decorative accessories, lamps, small furniture pieces, and books. Another highlight is designer lacquer bowls and vases from Vietnam, 10 pallets of which were donated by importer Shira Leah.

Since 1991, Under One Roof has distributed more than \$9.2 million to local AIDS organizations.

For more information on this weekend's sale, call (415) 503-2300. ▼

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N-9 condoms blasted

by Ed Walsh

California Assemblyman Paul Koretz (D-West Hollywood) is turning up the heat on condom manufacturers and the federal government over condoms lubricated with the spermicide nonoxonyl-9.

In a press conference at the state Capitol on Wednesday, August 27, Koretz, along with Assembly Speaker Herb Wesson (D-Los Angeles), Assemblywoman Sally Lieber (D-Mountain View), three prominent health care advocates, and a condom manufacturer who does not use N-9, called for the swift halt of production of N-9 condoms.

"We're here because condoms with nonoxonyl-9 are hurting people," Koretz told reporters.

Koretz noted he unsuccessfully tried to negotiate with N-9 condom makers behind the scenes and that more recently the manufacturers have refused to meet with legislators.

"It's a grave and present danger that must be ended," said Michael Weinstein, the president of AIDS Healthcare Foundation.

N-9 was once touted as an HIV preventive because it was shown to kill the AIDS virus in the test tube. Further tests showed it had the opposite effect in humans because N-9 strips away protective epithelial cells, significantly increasing the possibility of transmission of HIV. After the first test tube results, manufacturers added N-9 to varieties of lubricants and

lubricated condoms but they have been slow to remove N-9 in light of subsequent tests that show it is harmful.

The Bay Area Reporter successfully hounded N-9 lubricants off the market after a series of articles last fall. Feeling the heat of public pressure, the three manufacturers still making N-9 lube halted production. Several stores in the Castro, including Walgreens, The Phantom, and Smoke Plus voluntarily pulled N-9 lube from the shelves while others continued to sell existing stock.

In contrast, the major manufacturers of N-9 condoms have not been responsive. The makers of Trojan, Durex, and Lifestyles condoms have refused to back down and continue to sell N-9 condoms. The B.A.R. had repeatedly asked those companies for any evidence that adding N-9 to condoms provides any benefit to the consumer but they have not been able or willing to do so.

A public relations firm representing SSL International, the maker of Durex Condoms, responded to Wednesday's press conference with a form letter riddled with misspellings. The letter never addressed the principal questions raised by the press conference. The makers of Trojan and Lifestyles condoms did not respond by press time.

In its exhaustive N-9 report, the World Health Organization concluded that N-9 condoms "should not be promoted" because there is no evidence that it provides the user with any bene-

fit, including any additional contraceptive benefit beyond what is provided by a non-N-9 condom. Although it has been proven an effective ingredient in contraceptive creams and jellies, health experts advise against its use for women at high risk for HIV.

Why do condom makers continue to make N-9 condoms if it has no benefit for the consumer? Activists fighting N-9 say it's all about money. They say that no company wants to be the first to stop making N-9 condoms and lose shelf space and business from people who think N-9 condoms are better.

Why does the Food and Drug Administration allow N-9 to be added to condoms when it has not been proven to be safe or effective? When the B.A.R. first asked that question last year, an FDA representative said that N-9 provided an additional contraceptive benefit. When asked for a study to back up the claim, the FDA rep later conceded he couldn't find any. Later, when another FDA representative was asked why N-9 condoms were allowed on the market, she responded that she couldn't answer the question.

Koretz and advocates called on manufacturers to stop making N-9 condoms and detailed their views in an open letter to the FDA, condom makers, and retailers that is signed by HIV doctors, scientists, legislators, women's health groups, and HIV advocacy organizations. The participants urged the FDA to ban N-9 condoms. ▼



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Volume 33, Number 14
16 June 2003PUBLISHER
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OPEN FORUM

Help save our history

History. It's an important part of our culture. The history of the lesbian, gay, bisexual, and transgender communities is rife with struggle, assassination, and legal setbacks. On the flip side, our history is full of joy, legal victories, and the stories of wonderful men and women who led the fight for recognition and equality. Many of these people took the extraordinarily brave step of coming out long ago, when it wasn't fashionable and was often more dangerous than it is today.

For nearly 20 years, the GLBT Historical Society in San Francisco has been archiving our history, and has an extremely valuable collection of various documents, rare papers, photographs, and other items. With the revelation this week that the society is in imminent financial distress, we'd like to remind readers of this important resource and the necessity of providing donations to the historical society so that it can remain open.

Earlier this year, the society moved into its current Mission Street location. The new space provides much-needed space for the voluminous collections, as well as an exhibit area. Right now, the "Saint Harvey" exhibit about slain former Supervisor Harvey Milk is on display; and if you haven't seen it, we strongly encourage you to do so. When we attended the opening in June, we found it to be a powerful and sobering experience. While the Milk exhibit is sad – after all, it centers around a man who was gunned down by a homophobic ex-supervisor in City Hall – Terry Henderling, one of the founders of the society, told us that this type of showcase was what the society always wanted: a museum-type place where artifacts could be displayed for all to see. The centerpiece of the exhibit, of course, is the suit Milk was wearing when he was murdered. But there are all sorts of other items of Milk's – old campaign signs, items from his Castro Camera store, and political buttons – that provide a snapshot into

his life in San Francisco.

Susan Stryker, the executive director of the society, told us that the termination of several project-specific grants likely will mean a reduction in staff to three part-time positions. It's difficult for a humanities-driven organization (which is what the society is considered to be by many funders) to obtain grant money, as most seems to go toward more arts-inspired projects.

We urge readers who have not already done so to stop by and see the "Saint Harvey" exhibit, and if you're so inspired, to make a donation to this worthy organization. Admission to the exhibit is only \$4, a nominal cost that will help the society. Stryker

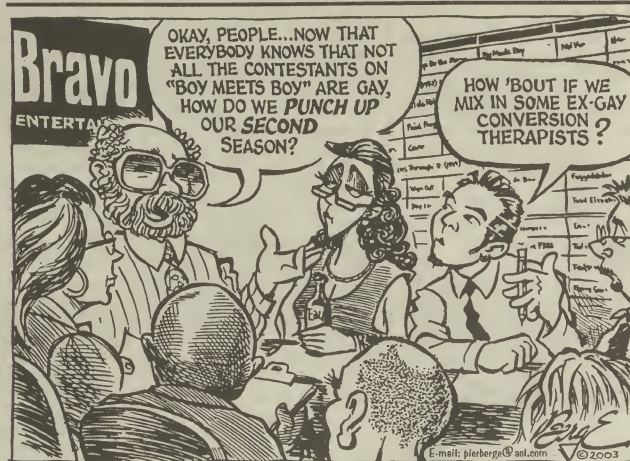
added that admission is free with a paid annual membership, which is \$50. The society is located at 657 Mission Street near Third. Since early June about 500 people have seen

"Saint Harvey," and there's plenty of opportunity for hundreds more to see it, as it runs through April 17, 2004.

If we want our history preserved, it's largely up to us to ensure that happens. Virtually every nonprofit around is struggling for funds right now. Stryker told us that if every LGBT person in the city gave just \$10, the society would be in much better financial shape. That seems like a small price to pay for a non-profit that is home to one of the most important aspects of our life – our history. ▼



Editorial



Toward a brighter future

by Michael Alterman, Paul Quick, Jasmine Elliott, Marc Solomon, Mark Barnes, Rich Brown, Rachel Rubin, and Grant Donnelly

With all of the hoopla surrounding the upcoming recall election for governor, it is tempting for many of us to give short shrift to our own mayoral election on November 4. We would do well, though, to tear ourselves away from the media circus long enough to consider the future of our community and our city, on which the mayor's race will have a significant impact.

We face many challenges. The economy is in the doldrums, leaving many searching for jobs and struggling to make ends meet. Lowered tax revenue combined with cutbacks in state and federal aid threaten the provision of vital services, including health services for transgender people and people living with HIV and AIDS. Queer youth who have come to San Francisco to escape abusive home situations cannot find jobs or housing and end up living on the street. Our schools are underfunded and understaffed, and residents of our poorest neighborhoods must still contend with a filth-spewing power plant that has raised levels of breast cancer and childhood asthma.

As queer members of the Green Party – which embraces social justice, respect for diversity and community-based economics among its "Ten Key Values" – we believe in a city government that serves the needs of our community and all of the city's people. We think what most San Franciscans want is pretty basic: good jobs at good wages, reasonably priced housing, fewer people living on the street, access to healthcare and social services, less traffic and better public transportation, thriving parks and community gardens, and progress toward environmental justice and sustainability. The question is, which candidate is best prepared to deal with our current challenges and lead us toward this brighter future?

We believe that candidate is Matt Gon-

zalez. As supervisor from District 5 and now as president of the Board of Supervisors, Gonzalez has consistently advocated for our interests. Gonzalez became a member of the Green Party partly because of the strength of its commitment to full inclusion and equal rights for queer people, including the right to marry. He helped deliver votes for Mark Leno's ordinance to pay for sex change operations for transgender city employees. He supports city funding of efforts to address the speed epidemic in our community, and to study links between environmental hazards and diseases like breast cancer. Gonzalez also introduced and won passage of legislation to create a memorial to Harvey Milk at City Hall.

As board president, Gonzalez has demonstrated both great capacity for leadership and the ability to bridge ideological differences. He has led the board skillfully through one of the worst fiscal crises in the city's history, protecting essential services and averting massive cuts and layoffs once thought to be inevitable.

Gonzalez's first priority as mayor would be to revitalize the economy. He favors encouraging job growth by replacing the business payroll tax with one that would not punish firms for adding workers. He would reform the budget process, giving vital programs the stability they need to plan for the long term. He would also bring creative ideas to the table, such as creating a community investment bank to help small businesses and keep money circulating through the local economy.

Gonzalez faces an uphill battle to defeat Supervisor Gavin Newsom, who has amassed a \$2 million war chest and lined up the city's political establishment behind him. Newsom is a protégé of Mayor Willie Brown, whose administration has been marred by scandal, and who has presided over a boom and bust cycle that drove many long-time residents and beloved community institutions from the city, and ended in fiscal crisis. The extremely wealthy individ-

uals and big business interests behind Newsom's campaign have been prepared to watch schools, hospitals, and other services fall under the budget ax, rather than pay their fair share of taxes. They are not friends of our community, nor do we believe they have the best interests of the city at heart.

Newsom has built his campaign on a homelessness initiative that a judge has ruled illegal and that made promises it could not deliver. We recognize that many in our community voted for this initiative with good intentions. But we hope that people will now begin to see it for what it was and is: a cynical attempt to exploit the issue of homelessness for electoral gain while doing little or nothing to solve the problem.

Even conservatives such as Supervisor Tony Hall have abandoned it, saying it would be "throwing good money after bad."

By contrast, Gonzalez is sponsoring an initiative to raise the minimum wage in San Francisco from \$6.75 to \$8.50 an hour. A study showed that doing so would increase wages for about 50,000 San Franciscans with minimal impact on businesses. It would be a small but significant step toward alleviating poverty, one of the root causes of homelessness and other ills that plague our city.

Our community is fortunate to have a field of good candidates – including a gay man and a lesbian – ready to take on a powerful downtown machine that has never served the interests of the majority of queer people in San Francisco. What we need most right now, though, is a leader who can reach out across the ideological divide and unite our city behind a progressive vision for the future. We believe Matt Gonzalez is that leader. Please join us in voting for him on November 4. ▼

The authors are members of the San Francisco Lavender Greens, the lesbian, gay, bisexual, transgender, intersex, and queer caucus of the SF Green Party.

Guest Opinion

LETTERS

Wishful belief

I found the picture on the front of the August 21 edition of the B.A.R. showing Bevan Dufty, Susan Leal, and Alice Hogan (Mark Bingham's mother) very curious and somewhat disappointing. The caption reiterates a commonly held belief in the SF gay community that Mark Bingham was somehow responsible for attacking the terrorists on the doomed United Flight 93, thus preventing a greater act of terrorism like what we saw in DC and New York. This, however, is a wishful belief. First, no one knows what happened on that flight, they can only guess. Actually, it has been reported recently that the FBI now believe that the hijackers downed the flight, not the passengers.

It bothers me that some in the gay community are so desperate for approval they have engineered this fantasy about the great, white, "straight-acting" gay hero. It doesn't dawn on them that this hero was a life-long Republican who probably voted for the very anti-gay Bush administration. Or that if no gay person, not one, had been on that plane, it wouldn't have changed or lessened the personal grief many of us felt in our hearts for that terrible event. And it really doesn't dawn on them that gay people who aren't white, Republican, or male face terrorism everyday, simply trying to live their lives. Yet unlike Matthew Shepard and Mark Bingham, you rarely if ever hear about the Sakia Gunnis or the Gwen Araujos. We do ourselves a disfavor by mythologizing some and overlooking others.

Claiming ownership over the dead for political or social gains is an act of desperation. It compromises not only those who do it, but of the memories of the victims it's done to. I am sorry that a mother lost her son, but I cannot in good conscience accept what I know isn't true. The real story behind that photo is shameless self-promotion by politicians who have something to gain by engaging in the myth, not holding up our community to higher ethical standards. Isn't it time we started to honor the lives of those living, instead of the myth of a dead man?

Kevin Weaver
San Francisco

Another reason to whine

I find with utter bemusement the letters that I have read in the *Bay Area Reporter* bemoaning the problems with the Halloween party. The complaint seems to be that the violence is caused by too many people crammed into a small area (Castro) and that there is public drinking. Have none of these people ever been to New Orleans during Mardi Gras or Jazz Fest? The Halloween party is not nearly the size and volume of these events and they seem to be able to handle it. You are allowed to walk from bar to bar with your drink or just stand in the street and people watch. Yes, there are some cases of violence (as there is every day in every city), but the police are allowed to handle it. In fact, I have stayed right on Bourbon Street in the French Quarter, and though the sound was loud, we could still fall asleep when it was time to. We have just become a society that has to always find things to whine about.

Ray Clark
Hayward, California

Gay marriage

Most of my straight friends, family, and colleagues – if they have any reservations at all about same-sex marriage – have qualms about the word "married" being used to describe a relationship between two people of the same sex. I can easily understand and empathize with these traditional-minded folk who look at a wedding cake with two grooms on top and say, "That just ain't right!" Others may believe that the term "marriage" implies a religiously-sanctioned relationship.

However, reasonable people (and nearly all of the Democratic presidential candidates*) understand that same-sex couples should have the same legal rights and responsibilities as heterosexual couples. Only the most bigoted religious extremists refuse to accept the constitutional concept of "equal treatment under the law" and acknowledge that this applies to homosexual American citizens as well.

Therefore, the easiest solution to the sure-to-be wedge-issue of the upcoming election season is for the government to get out of the marriage business altogether. Let individual religions decide for themselves whom they want to marry, without any interference from the government. That's what the separation of church and state is all about, after all. Government will then be responsible solely for issuing licenses of civil union to all couples who desire them, without regard to their sexual orientation, replacing the word "married" with "partnered" in all its official documents.

If this mere change in terminology is too much for people to handle, then the only other fair solution is for the government to grant marriage licenses to any two consenting adults who want them, regardless of their sexual orientation. Gay marriage may seem

strange to you now, but remember that 100 years ago married women had no legal independent existence; they quite literally became the property of their husbands. We've come a long way, baby. And it was only 36 years ago that the U.S. Supreme Court ruled that the "freedom to marry" belongs to all Americans when it overturned laws prohibiting interracial marriage.

I think we're best off if we continue to allow two people, in the privacy and intimacy of their own relationship, to define for themselves what marriage is, rather than trying to pass a constitutional amendment which will do this for us, taking away our personal freedom to pursue life, liberty, and happiness.

(* Al Sharpton, Carol Moseley Braun, and Dennis Kucinich support gay marriage, while Howard Dean, John Kerry, and Dick Gephardt support civil unions for gay people only, a constitutionally unsatisfactory option in my opinion due to its separate-but-equal nature. Joe Lieberman, on the other hand, would undertake a review of all 1,049 federal benefits that go to married couples and decide which ought to be extended to gays. What part of "all men are created equal" doesn't this idiot understand?)

Jeffrey L. Mitchell
Pleasant Hill, California

All things being 'equal'?

There is much discussion over Matt Gonzalez's last-minute candidacy for mayor. I ask those in the LGBT community who would switch their support from Tom Ammiano to Matt Gonzalez to ask themselves a few questions:

1. If politically, there are no great differences between these two candidates, and you are rationalizing your vote based on the unsubstantiated statement that "Matt is more likely the candidate to defeat Gavin Newsom," what is really underlying this belief? I don't want to believe that Matt or anyone in his camp is overtly homophobic. However, I can't help but hear, behind this thinking, that there are questions relating to Tom's voice, mannerisms, and his overtly gay persona, and that someone more "presentable" would be better positioned to beat Gavin Newsom. I fear that even we in the LGBT progressive community may be suffering from our own internalized homophobia. Why would we be afraid of getting behind someone like Tom, who has 15 years of experience in city government, who is intelligent, articulate, progressive, and openly gay? Isn't this the same Tom Ammiano, who four years ago, as a write-in candidate, launched one of the most revolutionary grassroots mayoral campaigns against the Brown machine? Is Tom any less progressive today? What's changed in the perceptions of Tom in the eyes of those who would support another candidate?

2. If politically, there are no great differences between these two candidates, isn't it time that we show the city, state, country, and the world that San Francisco can elect a mayor who is gay? I am not for preferences, per se, however, we as LGBT people have the opportunity to be more visible in mainstream political institutions. Given the climate of backlash that is being waged upon us by the conservative right, we would be sending a clear message to the entire country that we are visible and can sit at the table with the establishment that exists in our governmental institutions. This is more than just a local issue. This is the opportunity for San Francisco to join other international cities like Paris, in saying we have a mayor who is progressive, experienced, committed, and also gay! Our necessity as LGBT people, to be part of the leadership of governmental offices is no different than the struggle of blacks, Latinos, and other minorities to make sure that they are represented in a significant and visible way. Until we are part of this government, represented in positions as mayors, governors, senators, congresspersons, and Supreme Court justices, we will continue to be relegated to a second-class status in this society. Yes, I believe it is important to put "gay" on the top of your progressive priority list, as long as you believe in the morals, values, experience, and qualifications of the candidate.

Matt, you are new to city government, and you have time to make a long career for yourself in city politics. You have been a friend and ally in the fight for LGBT causes, and that should be recognized and affirmed. However, Tom has been committed to this city with a progressive agenda for over two decades. Lending your support to Ammiano's candidacy and working toward a unified progressive defeat of Gavin Newsom, would be doing this city a greater service and making a bigger progressive statement to the world.

If there truly are any political differences between these two candidates, please spell them out for me. Or more clearly and specifically define for our community the reasons why Matt is more eminently positioned to defeat Gavin Newsom, than is Tom Ammiano.

Eric Smith
San Francisco
next page ►

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The Bible and marriage

I believe that more gay political activists should take the time to read the Bible, especially the Old Testament.

Senator Bill Frist exclaims that "Marriage is a sacrament!" and no one seems to challenge him. But when one reads the Old Testament, it becomes obvious that God (as supposedly revealed in the Bible) was all in favor of polygamy. And in the New Testament, Jesus seems to have been very dismissive of marriage, because when he called his disciples, they were married men, and Jesus was asking them to abandon their wives and children, to follow him around the countryside.

On issues other than marriage, the Bible is revealing. Exodus 35:2 says, "Whosoever doeth work on the 7th day shall be put to death." The Ten Commandments themselves contain a commandment about not working on the Sabbath, yet nothing about marriage (except the commandment not to covet one's neighbor's wife).

 Richard Winger
San Francisco

The Ten Commandments

About the present controversy on the Ten Commandments monument that Alabama Chief Justice Roy Moore sneaked into his Montgomery, Alabama courthouse (at night) that the federal authorities are removing: Our Founding Fathers specifically wrote an amendment to our U.S. Constitution to protect us from religion taking over the country. The rights of other religions and atheists alike are lost without this separation of church and state. These Christian fundamentalists are un-American because they are trying to make our society a Judeo-Christian one for their own interests. Let these Ten Commandments stay in the synagogues and churches where they belong, and keep those people keep their noses out of federal and state business by playing with our ideals and morality.

 Richard A. Daller
San Francisco

Don't forget Gary Floyd

Not to discredit the impact of Pansy Division ["Back to being fun," August 21] there was Gary Floyd before his days with Sister Double Happiness. Before SDH, in the early 1980s, Floyd fronted the Dicks, a loud, queer, Communist punk that originated in Austin, Texas, then relocated to SF.

 Thom Longino
San Francisco

Bush and gays

The leader of the most powerful, wealthiest, and best darn looking nation in the world took a break from his continual search for evildoers, terrorists, and anyone else pro-tax or anti-business to announce he has lawyers looking for a way to legally outlaw gay marriage. Gay marriage presents a threat so real, well, gosh, it is as scary as someone blowing up the Gateway Arch or bringing down the Golden Gate Bridge. (Come to think of it, perhaps bringing down the bridge would keep those fairies from contaminating the rest of the country.)

George Bush don't hate gays, no siree. He loves the sinners and hates the sin, he do, he do, he do.

Gay love, you see, well it is just icky. All those penises in places where there aren't any fallopian tubes to celebrate the arrival of fresh sperm are just, well, out of place. With gay people — no children. See, the plumbing doesn't match.

Gay marriage, you see, weakens American families. Not like the WTO or NAFTA weakens families by exporting jobs and reducing middle-class wage earners to service sector employees. Nor is it the same as taking money from schools to build big, shiny prisons. Nope, it isn't like repealing air, water, or food safety standards which were designed to help those kids grow into big, prosperous child-bearing machines in their own right.

Gay marriage presents a bigger threat than big-hearted Republicans like Tim Hutchinson, who dump their wives of 29 years to marry their staffers.

A lot of people used to think that interracial marriage was a really bad thing. For just about 100 and some years, most states banned such a practice. Wasn't the right thing, nope it wasn't. South Carolina thought so until 1998, when so damn many people were marrying half-breeds and mulattos that they just couldn't be completely thick-headed about it any longer. Besides, with Jeb Bush married to a Hispanic, Phil Gramm married to an Asian, and Clarence Thomas married to (gasp!) a white woman, it makes defending such laws a little difficult.

President Bush is a man on a mission. His priority is to protect us from terrorists and queers, no matter where they are or who they love. President Bush comes on like a slow-minded, dim-witted schmuck, but he really isn't. While all the country gets worked up in a tizzy over the dangers posed by men who like sleeping with men, Bush and his friends are robbing the country blind. That big deficit? That be money going to somebody somewhere — and it ain't you. Those bombs? They fallin' on somebody somewhere (someone who is probably brown, so no need to take notice). Those Medicare checks? 'Dey in the mail. Worried about your job? Well, it will all trickle down to you, eventually.

Cover your buttocks, dear, I think that man just glanced at your posterior.

 Sister Betty Does
San Francisco

Communication from beyond

Of the thousands of issues in the *Bay Area Reporter* I've read, there's one subject I haven't seen covered, least of all in the letters page. Here goes:

Since my 20s, I have either seen, felt, or received communication from those who have passed on. I don't consider myself psychic, I believe that if a spirit — or even a ghost — wants your attention they will darned sure get it.

Fast-forward to today. Most of my friends have fallen to AIDS and though not always using the same tact, some have come around, especially my Castro buddies. Which leads me to this: In a city with huge losses of irrepressible gay men, are there others out there with similar experiences? Man, there's just gotta be.

 Ron Sapp
Dover, Delaware

Catholic Church and gays

This is in response to "Gay Catholics wade into political fray after Vatican's edict," [August 14]: The pope is bound by the weight of his office and holy tradition to uphold and enforce the church's teaching no matter what. Holy tradition includes the ancient "taboos" that predate the Christian Conquest established by Constantine the Great in the early fourth century. It is (Catholic) Christianity's goal to become the sole dominating religious and secular power on this earth. All humanity must revolve around the dictates of the Vicar of Christ on earth and do all that he demands without question: then God's Kingdom will come. This is an absolute monarchy where there are no democratic rights or freedom of choice for anyone. Do or die.

The church recognizes three types or levels of love. The first is love of God, which is the highest and the one all Christian people must seek to wholeheartedly serve. The second lower form of love is between a man and a woman with the expressed concern that sex is only for procreation. All other sex is lust or the lowest form of love, the third level.

Queer people's love is considered by the church to be the third level of love or lust and little else. We, the church proclaims, as gays and lesbians, bisexuals and transgenders, have been given the gift of celibacy so we can concentrate all our love on God by filling the ranks of the religious army known as the church. We queers, by being unfaithful to the church, are ignoring God's call to help in the conquest and domination of the earth, so the whole planet will become serfs wholeheartedly serving the feudal system of the divinely ordained hi priest (patriarch) and king (president). By asking our love to be equated with the second level or even worse, with the first level, is undermining the church's authority in its conquest to control everything.

Remember, traditionally, "marriage" is a bill of sale of a woman (a breeding vessel) to a man (the sower), illustrating that the husband has sole claim and ownership of this creature and all her offspring. Queer marriage implies that both parties are equal and the same, so there is no distinguishing mark or role play that defines who is dominate or passive, as in a non-queer marriage. This is the threat to straight marriage as a whole, that patriarchy might have to define itself and consider that a man and a woman may be equal and the same; that both are human beings that are worthy of respect, love, tenderness, and equally sharing what they own with each other.

 Douglas Alexander Matley
San Francisco

Send letters to the *Bay Area Reporter*, 395 Ninth Street, San Francisco, CA 94103. Letters must be signed, and include an address and daytime phone number for verification purposes only. Unsigned letters will not be printed. E-mail letters are accepted at BARpaper@aol.com. Please put "letter to the editor" in the subject line, and also include an address and phone number. Letters may be edited for space.

Bustamante leads as support for recall drops

by Wayne Friday

According to a poll released Sunday, Lieutenant Governor **Cruz Bustamante** (D) has apparently taken a surprising lead in the race to succeed Governor **Gray Davis** in the event Davis fails to carry the first part of the October 7 recall ballot.

Though I don't think too much can be read into these early polls, the initial burst of headlines over the entry of Republican **Arnold Schwarzenegger** into the race for governor appears to have settled down and the latest *Los Angeles Times* poll published Sunday, August 24 has Bustamante leading the field with 35 percent of likely voters, followed by Schwarzenegger at 22 percent, and conservative state Senator **Tom McClintock** (R-Thousand Oaks) at 12 percent. The polls was conducted just prior to millionaire businessman **Bill Simon's** withdrawal from the race. Simon had polled only 6 percent, behind fellow Republican **Peter Ueberroth's** 7 percent.

Simon apparently bowed to pressure from California Republicans and the Bush White House and cited a "crowded Republican field" as the reason for his decision to drop out, but some close to the Simon campaign admitted privately that their candidate, who holds out hopes of still seeking political office, had garnered promises of support for backing in a future Republican race, including, possibly, a clear shot at the GOP nomination against Democratic Senator **Barbara Boxer** next year.

Simon, who abruptly quit the race Saturday, expressed concern that his candidacy would only undercut GOP efforts to oust Davis and replace the Democratic governor with yet another Democrat, namely Bustamante. Simon's decision instantly changed the dynamics of the race, but McClintock, the clear-cut conservative in the contest, and the person whose candidacy could be expanded by an influx of fellow conservative Simon supporters, clearly welcomed the Simon announcement.

However, a spokesperson for Arnold Schwarzenegger also issued a statement saying that the actor's campaign people were happy and that he [Schwarzenegger] hoped Simon's "personal sacrifice would serve to unify Republicans and other Californians" — presumably behind the actor's campaign. One thing was a certainty — that Republican operatives from the Bush White House on down were increasing pressure on both McClintock and Ueberroth to drop out and unify around Schwarzenegger. Those close to both campaigns say that Ueberroth could eventually drop out in the coming week, but that McClintock, who came within 18,000 votes of winning the office of state controller last year, was more likely to stay in the race as the "true Republican conservative."

Some GOP operatives were saying that the increased pressure on McClintock could eventually become unbearable, and indeed,

in Sacramento this week, there were quiet hints that the California Republicans were suggesting that they might put up a primary opponent to McClintock, who is up for re-election next year, if he doesn't drop out in Schwarzenegger's favor.

Even as the Lincoln Club of Orange County was endorsing Schwarzenegger and urging other Republicans to step aside, McClintock, upon learning of Simon's withdrawal last Saturday while attending a picnic lunch hosted by the Placer County Republicans, immediately issued a release saying that Simon's decision "only strengthens my resolve to see this through to the finish."

McClintock told reporters later that day that "this is one horse that's going to stay to the finish line."

Dan Schnur, Ueberroth's campaign manager, also quickly announced that his candidate had no intention of pulling out in deference to the actor-turned-politico. "We just finished a million-dollar fundraising week," Schnur said. "Why should we drop out?"

Meanwhile Davis and his supporters were taking unexpected comfort in the same *Times* poll that indicated that efforts to throw him out of office appeared to be losing steam among state voters. The poll found that 50 percent of California voters support recalling Davis, down from 58 percent in a Field Poll the previous week. Another 45 percent said they would vote to keep Davis in office and 5 percent were undecided. The poll's margin of error was plus or minus 3 percentage points.

Does the latest *L.A. Times* poll mean that Bustamante is headed toward being California's next governor? Certainly not. There will be another poll out likely by the time this paper hits the street, then another, and then yet another.

Politics and people

More on the recall: A friend in the Castro asked Sunday, "Why does **Arianna Huffington's** accent seem so pleasant while Arnold's seems to sound somewhat chilling?" Hell, I don't know, maybe it's that Austrian thing. I mean, are you really going to elect a governor who cannot even pronounce the name of the state (as in "Colyphoneia")? I don't think so. As for Huffington, she's charming, very smart, and extremely personable, but how many votes can she win in Northern California with campaign aide **Van Jones** surgically linked to her elbow? Jones, who never saw a TV camera he didn't love, brings her nothing, hogging the photo ops; say goodbye to him, Arianna.

And then there are 133: In addition to Bill Simon dropping out, **Scott Winfield Davis**, an independent who was charged with murder seven years ago in the slaying of an Atlanta businessman who was allegedly romantically involved with his wife, also has dropped out of the race for governor (both names will still appear on the October 7 ballot, however). Charges against Scott Davis were



Arianna Huffington

dropped in 1998 by Atlanta authorities because of a lack of evidence, but prosecutors say he remains a "top suspect" in the case.

The entire California Democratic House delegation has joined together to urge a "no" on the recall, "yes" on Bustamante vote. Senator **Dianne Feinstein**, who hates any recall elections (she was the object of while S.F. mayor), said she was voting only "no" on the first part of the ballot.

Yes, that **Calvin Y. Louis** who is running for governor is San Francisco's longtime prominent Chinatown activist. Louis, a CPA, has long been active with the Chinese American Democrats (Vote "no" on the recall, "yes" on Bustamante, Calvin).

Retired Army General **Wesley Clark** is expected to announce right after Labor Day that he'll become the 10th Democrat to enter the presidential race. Clark, an attractive candidate to be sure, is reportedly pro-choice, pro-gay rights, has a general's credentials, is antiwar, and will likely pull votes from all of the other Democrats in the mix, certainly from **Howard Dean** as well as Clark's fellow southerners (he's from Arkansas) Senator **John Edwards** of North Carolina and Senator **Bob Graham** of Florida. Clark would also likely be a very attractive veep choice of any of those Democrats already in the race.

And before you start writing letters, no, I'm not taking shots at Howard Dean again. In fact, the more I read about the guy (*Newsweek*, *U.S. News & World Report*) the more I like him. Got that, you Dean people?

And how about President **George W. Bush** last week during a political fundraising trip to the West Coast stopping off in Oregon at the site of a forest fire and referring to it as "the Holocaust." Really? These forest fires are pretty bad, but comparing a forest fire in Oregon to the murder of 6 million Jews? After nearly three years in the Oval Office does this appointed lightweight president still need to make silly off-the-cuff comments that embarrass even Republicans? This cowboy apparently needs every line he mutters to be scripted for him. But don't blame me, I voted for Al.

I'm told there's a recent mayoral poll floating around town that looks like this: **Gavin Newsom** at 39 percent; **Tom Ammi** at 17 percent; **Angela Alioto** at 12 percent; **Susan Leal** at 10 percent, and **Matt Gonzalez** at 4 percent. Interesting.

And how was your week? ▼

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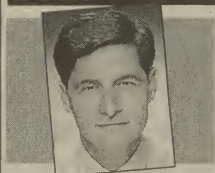
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Who was Joe Orton?

by Liz Highleyman

August 1967 (36 years ago this month): Playwright Joe Orton is murdered by his lover, Kenneth Halliwell.

Joe Orton — dubbed “the Oscar Wilde of welfare state gentility” by a London newspaper — is regarded as one of Britain’s finest comedic playwrights. Yet he is perhaps even better known for his “bad boy” image, his open homosexuality, and his demise at the hands of his lover of 16 years.

John Kingsley Orton was born on New Year’s Day in 1933 in a working-class neighborhood in Leicester, England. A mediocre student and later a less than conscientious employee, he lost several menial clerical jobs. “I resented having to go to work in the morning,” he admitted, “and very often I didn’t bother.” After one such sacking, Orton — who had always been drawn to the stage — received a grant to attend the Royal Academy of Dramatic Arts in London, after auditioning with a piece from *Peter Pan*.

It was there that Orton, then 18, met his lover and mentor, 25-year-old Kenneth Halliwell. The men lived together in a north London flat, partly on Halliwell’s small inheritance, partly on the income from odd jobs, and partly on the dole. In 1962 they were im-

prisoned for six months for defacing books in a public library, removing hundreds of pictures to decorate their apartment, and pasting in false jacket blurbs and sexually suggestive images.

Although Orton aspired to be an actor, Halliwell encouraged him to study literature and to write. Orton soon won renown for his satirical black comedies such as *Entertaining Mr. Sloane* (1964) and *Loot* (1966). Always delighted to shock people, Orton used his macabre yet farcical plays to poke fun at bourgeois conventions and sexual prudery. Although he was openly gay, his work featured few explicitly homosexual characters. “In the horny world of Joe Orton’s plays, everyone lusts after everyone regardless of gender or family relationship,” wrote critic John Clum. Orton was tapped to write a screenplay for a movie starring the Beatles (*Up Against It*), but it was never produced because the group’s gay manager, Brian Epstein, disapproved of scenes that would require the Fab Four to commit adultery, dress in drag, and blow up a war memorial.

Despite his drubbing of cherished British social institutions, Orton received critical acclaim, including the London Critics’ Variety Award and the *Evening Standard* Drama Award for best play. Orton furthered his fame by writing disapproving letters to newspapers. Using the fictitious name

Mrs. Edna Welthorpe, he wrote regarding *Entertaining Mr. Sloane*: “I myself was nauseated by this endless parade of mental and physical perversion.... Today’s young playwrights take it upon themselves to flaunt their contempt for ordinary decent people.”

As a working-class rebel and convict, Orton’s public image fit in well with the 1960s cult of sexualized masculinity, even as he challenged the popular stereotype of queers as effeminate and aristocratic. The harsh sodomy laws of that era did not dampen Orton’s sexual appetites. “You must do whatever you like,” he once advised a guilt-ridden gay friend, “as long as you enjoy it and don’t hurt anyone else, that’s all that matters.” His diaries chronicled his many sexual adventures: in public lavatories, with a dwarf in Brighton, at his mother’s funeral, and with teenage boys in Tangiers. Sodomy was decriminalized in Britain just months before Orton’s death.

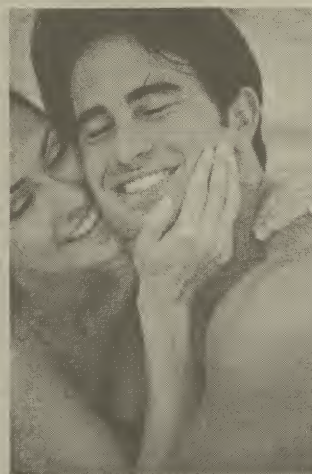
As Orton’s fame exploded, Halliwell remained a struggling writer and visual artist, growing increasingly depressed and resentful both of Orton’s success and his frequent sexual liaisons. Although he had supported his lover economically and encouraged his writing, Halliwell was not given credit for his contribution to the “Ortonesque” style. In July 1967 Orton wrote in his diary, “I have high hopes of dying in my prime,” and such was to be the case. On August 9 an emotionally unstable Halliwell bludgeoned Orton to death in his sleep

page 12 ►

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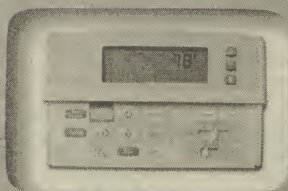
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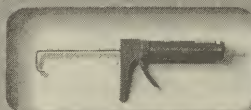
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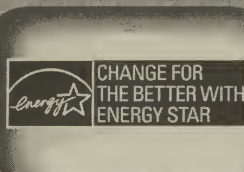


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Soured on Milk High

by Paula Martinac

The first public high school in the country for LGBT youth will soon be opening its doors in New York City, and the national gay community has widely applauded this as a positive step. But if our movement wants to eradicate society's homophobia, establishing segregated schools is not a good way to proceed. What we really need are public school officials who understand prejudice in its many different forms and actively work to defuse it.

On the surface, Harvey Milk High looks like a good plan. After all, two-thirds of LGBT students told a 2001 survey from the Gay, Lesbian, and Straight Education Network that they felt unsafe at school because of their sexuality or gender expression. And we've all heard — or experienced — horror stories about gay youth tormented by classmates and facing the daily fear of verbal violence

that could escalate into physical abuse. It's easy to sympathize with Kareem, a gay teenager who will be attending the new gay school because he was routinely called "faggot" in his public school while his teachers did nothing; at 14, he was knifed in the neck by another teen.

I suspect that New York City officials are finally responding to the problem of antigay harassment out of a very real fear of litigation. Last year, the U.S. Supreme Court ruled that school districts could be held responsible if they ignored sexual harassment (which, according to an earlier decision, includes same-sex offenses). Since abuse of lesbian and gay students often involves peer sexual harassment, these rulings have opened the door for many more LGBT youth to file lawsuits. Most famously, Jamie Nabozny won a set-

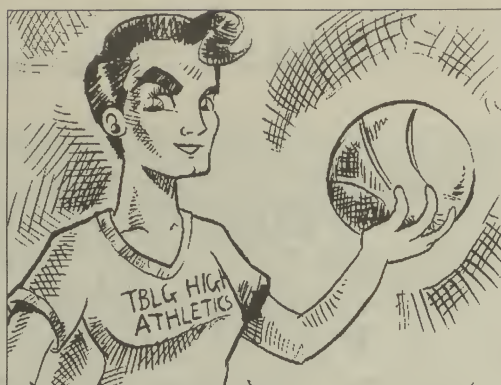
tlement of almost a million dollars because his Wisconsin school failed to protect him from verbal heckling that turned physical.

But making the Harvey Milk School, a 19-year-old private educational program, public is an inadequate and purely short-term fix to a huge dilemma facing schools: how to ensure the safety of all kids, gay and straight, who are different or perceived to be different and therefore deserving of abuse. After all, once you separate out the openly gay kids, there's still no solution for the many teens who either aren't out or are branded as "faggots" and "dykes" but don't identify as queer. And when tormented teens

are also psychologically disturbed, it's a recipe for Columbine-style retribution.

The Harvey Milk School situation reminds me of the U.S. military's assertion that because gay soldiers and sailors are at such risk of violence from their straight counterparts, the only answer is to ban openly gay service members. The assumption is that being gay — or being seen as gay, like murdered Private First Class Barry Winchell — is the root of the problem. The institution is conveniently let off the hook and doesn't have to address the real problems of ignorance and antigay prejudice within its ranks.

It also reminds me of the many



Christine Smith

instances in which gay people choose to segregate ourselves because it seems easier and safer. We create gay ghettos; we form gay religious organizations; we embark on lesbian cruises. In distancing ourselves from straight people and communities, we, too, are saying that societal homophobia is so overwhelming we prefer to pretend it doesn't exist. But if you think it's possible to avoid homophobes, just remember that gay bashers often go to gay neighborhoods looking for their victims.

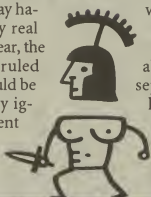
A better solution to the safety problems facing queer or queer-seeming kids would be for public schools to make the abolition of prejudice, including homophobia, one of their major goals. That doesn't mean they'd have to use heavy-handed tactics, like running oppressive "gay is good" indoctrinations. But teachers could very easily discuss — or even simply mention — that many figures in history, literature, and the arts whom the students learn about were queer.


Added to curricular change would be training for teachers and

administrators on such issues as how to defuse potentially explosive situations involving gay youth; how to institute "zero tolerance" policies for words like "faggot" (just like "nigger" and other epithets); and how to confront kids who use "gay" as slang for "weird." Shockingly, in its 2001 survey, GLSEN found that almost 40 percent of LGBT students felt there were no supportive personnel at their schools to whom they could turn when they encountered antigay verbal or physical harassment. The establishment of Safe Zone programs — indicating which adults and places LGBT students can go to for help when harassed — is vital to the physical safety of queer kids.

As hard as it may be for some of us to admit, the visible presence of straight allies is crucial to giving queer youth the strength, courage, and voice they need to deal with homophobia themselves. The real solution to antigay prejudice in schools is for gay kids to be able to become a part of the fabric of school life, not to be separated from it. ▼

Lesbian Notions





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Past Out

◀ page 10

with a hammer, then took a lethal dose of sleeping pills. Halliwell left a parting note stating, "If you read his diary all will be explained," but Orton's diary ended several days before the murder. Orton Society founder Bill Kelly believes the final pages were removed, perhaps by the authorities to protect the identity of a celebrity with whom Orton was rumored to be having an affair.

A quarter century after Orton's death, a Victorian public toilet in north London where he regularly cruised for sex was slated for preservation by the Department of National Heritage. His sister, Leonie, welcomed the restoration as a fit-

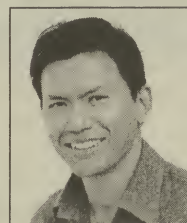
ting memorial to her brother: "Joe frequented cottages all the time. It is a place where gays meet and strut their stuff. We know from George Michael's arrest that it is still common practice." Indeed, as Orton once observed, "You can do all sorts of things in London, and long may it remain so." ▼

Suggested reading

Lahr, John. 1978. *Prick Up Your Ears: The Biography of Joe Orton* (Random House).

Lahr, John, ed. 1986. *The Orton Diaries* (Harper & Row).

Shepherd, Simon. 1989. *Because We're Queers: The Life and Crimes of Kenneth Halliwell and Joe Orton* (Gay Men's Press).



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Remodels of Castro rec centers in the works

by Matthew S. Bajko

The long awaited remodeling of the Castro's Eureka Valley Recreation Center is set to begin this October, when crews will begin removing hazardous materials from the building.

The \$3.5 million project is expected to take 18 months to complete and will add roughly 3,100 square feet to the building. First built in 1954, the building will be expanded to more than 16,500 square feet and the center's entrance on Collingwood Street will become flush with the sidewalk.

The rec center's closure during that time will displace countless programs for seniors, queer youth, and gay athletic teams and clubs. But parks officials are working to ensure the programs can be relocated to other nearby city and school buildings.

"We will try to accommodate as much as we can at other facilities and keep them in walking distance of this building," said Elizabeth Goldstein, Recreation and Park Department director. "Overall, our programming will diminish when this building closes."

Goldstein spoke with reporters from the gay press during a meeting convened by District 8 Supervisor Bevan Dufty on Thursday, August 21 held at the Eureka Val-



Artist's rendering of the remodeled Eureka Valley Recreation Center.

ley Rec Center. Dufty called the meeting to help alert the community to the building's pending closure as well as to highlight plans to remodel the Harvey Milk Recreation Center in Duboce Park.

That project, estimated at nearly \$6 million, is currently in the design stage. Preliminary plans call for splitting the current facility into two separate buildings to create a campus atmosphere and open the center to the park. Plans also call for the construction of a 150-seat theater, estimated to cost between \$1.5 and \$2 million.

Dufty envisions both projects as part of his "Castro Renaissance," which calls for enhancing the Castro with everything from planting trees, placing signs to mark important gay historical sites, and creating more spaces open to young people at night.

"I am particularly jazzed about the remodels, especially the potential to have a 150-seat theater at Harvey Milk," Dufty said.

Both projects, which would be the first extensive work done on the two facilities since they were built in the 1950s, have stalled over the years due to a lack in funding. The parks department began discussions on the EVRC remodel six years ago.

"This project stalled for a long time because we didn't have the money to do many of the things we wanted," said Goldstein.

The projects are being funded by open space funds, a 2 1/2 percent tax on \$100,000 of assessed property value, and the parks bond passed by voters in 2000. Since the bond passed, the department has the money to pay for the projects, though Goldstein said the money for the theater at Harvey Milk still needs to be raised.

"We have the resources for the other work to be done," said Goldstein. "We are optimistic there are opportunities here to raise the money."

Those opportunities include naming rights for the theater, and Dufty pledged that he is "committed to finding the funds for this project."

Plans for the EVRC building include making the restrooms handicap accessible, providing 1,200 square feet of teen space, 2,100 square feet for meeting room space, a new elevator to the second floor, and a dedicated space for a tot program.

The building will not have shower facilities because "the department has never been able to keep them clean," said Goldstein.

As for the outside of the building, the only concrete plans so far call for rebuilding the playground structure. Rec department officials intend to begin holding meetings with the community in September to discuss where an off-leash dog area can be incorporated as well as how to

program use of the softball field and tennis court.

"I have some ideas but I am not going to talk about that today," said Goldstein. "Our intention is to have rec staff work with the community while the center is closed to work on that."

Milk Center

Unlike the EVRC project, which has already been approved by the city and will be put out for bid in the coming weeks, the plans for the Harvey Milk Center are still in the design stages. For the last six months, architects have been working on a feasibility study and meeting with a community task force to design the project.

Built in 1958, little has been done to the center since, "except wires being tapped to the wall," said principal architect Jean Lemanski, of Lemanski and Rockwell Architects Inc.

The building sits at the top of Duboce Park off Scott Street. It houses a costume storage facility, arts programs for youth and adults, and one of the first public dark rooms for photography built in America.

"It is the only one remaining in Northern California," said Lemanski.

So far, Lemanski's design calls for the removal of the building's glass lobby, creating an outdoor plaza and walkway to connect the surrounding neighborhood to the park, and drilling holes of various sizes into the back of the building in an effort to illuminate the park at night.

Dufty said making the building more accessible is one element he wants to see in the final plans.

"The building turns its back on the park," he said. "I really want it to open to the park."

Still to be determined is the fate of a mural depicting Harvey Milk installed around 1988. Lemanski said the mural will need to be removed in order to seismically strengthen the building. While the task force has had several discussions about the mural, Lemanski said the future of the mural has yet to be decided.

"We are working with the Arts Commission and the city's public art curator to save the Harvey Milk mural," said Lemanski. "Strong sentiment on what to do hasn't been expressed yet."

Once the final plans for the rec center are approved by the city, Goldstein said she expects construction to last 18 months.

"If all the funding comes into place, we should be in construction in a year to a year and a half from now," she said.

At 2 p.m. on September 3 the Recreation and Park Commission's land use and planning subcommittee will hold its first public hearing on the design proposal. The hearing will take place in City Hall, Room 416. ▼

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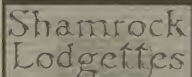
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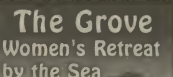
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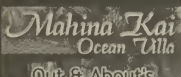
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Safety Information

Taking KALETRA with certain drugs could create potential for serious and/or life-threatening side effects. KALETRA should not be taken with Halcon[®], Hymoval[®], Orap[®], Propulsid[®], Rytimol[®], Seldane[®], Tambocor[™], Vered[®], Rimactane[®], Rifadin[™], Rifalim[®], Rifamate[®], Mevacor[®], Zocor[®], ergot derivatives or products containing St. John's wort (*Hypericum perforatum*). Discuss all medicines, including those without a

prescription, and herbal preparations you are taking or plan to take with your doctor or pharmacist. KALETRA should not be taken if you have had an allergic reaction to KALETRA or any of its ingredients.

Pancreatitis and liver problems, which can be fatal, have been reported. Tell your doctor if you have or have had liver disease such as hepatitis. In patients taking protease inhibitors increased bleeding (in patients with hemophilia) and diabetes/high blood sugar have occurred. Changes in body fat have been seen in some patients receiving antiretroviral

therapy. Some patients receiving KALETRA have had large increases in triglycerides and cholesterol. In clinical trials, the most commonly reported side effects of moderate or severe intensity were: abdominal pain, abnormal bowel movements, diarrhea, feeling weak or tired, headache and nausea. This is not a complete list of reported side effects. KALETRA oral solution contains alcohol.

KALETRA does not cure HIV infection or AIDS and does not reduce the risk of passing of HIV to others.

Please see adjacent page for Patient Information

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KALETRA®(lopinavir/ritonavir) capsules
(lopinavir/ritonavir) oral solution**ALERT:** Find out about medicines that should NOT be taken with KALETRA. Please also read the section "MEDICINES YOU SHOULD NOT TAKE WITH KALETRA."**Patient Information****KALETRA®**

(kuh-LEE-ah)

Generic Name: lopinavir/ritonavir
(top-IN uh-vee-rihn-QN uh-veer)

Read this leaflet carefully before you start taking KALETRA. Also, read it each time you get your KALETRA prescription refilled, in case something has changed. This information does not take the place of talking with your doctor when you start this medicine and at check-ups. Ask your doctor if you have any questions about KALETRA.

What is KALETRA and how does it work?

KALETRA is a combination of two medicines. They are lopinavir and ritonavir. KALETRA is a type of medicine called an HIV (human immunodeficiency virus) protease (PRO-tee-ase) inhibitor. KALETRA is always used in combination with other anti-HIV medicines to treat people with human immunodeficiency virus (HIV) infection. KALETRA is for adults and for children age 6 months and older.

HIV infection destroys CD4 (T) cells, which are important to the immune system. After a large number of T cells are destroyed, acquired immune deficiency syndrome (AIDS) develops.

KALETRA blocks HIV protease, a chemical which is needed for HIV to multiply. KALETRA reduces the amount of HIV in your blood and increases the number of T cells. Reducing the amount of HIV in the blood reduces the chance of death or infections that happen when your immune system is weak (opportunistic infections).

Does KALETRA cure HIV or AIDS?

KALETRA does not cure HIV infection or AIDS. The long-term effects of KALETRA are not known at this time. People taking KALETRA may still get opportunistic infections or other conditions that happen with HIV infection. Some of these conditions are pneumonia, herpes virus infections, and *Mycobacterium avium* complex (MAC) infections.

Does KALETRA reduce the risk of passing HIV to others?

KALETRA does not reduce the risk of passing HIV to others through sexual contact or blood contamination. Continue to practice safe sex and do not use or share dirty needles.

How should I take KALETRA?

- You should stay under a doctor's care when taking KALETRA. Do not change your treatment or stop treatment without first talking with your doctor.
- You must take KALETRA every day exactly as your doctor prescribed it. The dose of KALETRA may be different for you than for other patients. Follow the directions from your doctor exactly as written on the label.
- Dosing in adults (including children 12 years of age and older): The usual dose for adults is 3 capsules (400/100 mg) or 50 mL of the oral solution twice a day (morning and night), in combination with other anti-HIV medicines.
- Dosing in children from 6 months to 12 years of age: Children from 6 months to 12 years of age can also take KALETRA. The child's doctor will decide the right dose based on the child's weight.
- Take KALETRA with food to help it work better.
- Do not change your dose or stop taking KALETRA without first talking with your doctor.
- When your KALETRA supply starts to run low, get more from your doctor or pharmacy. This is very important because the amount of virus in your blood may increase if the medicine is stopped for even a short time. The virus may develop resistance to KALETRA and become harder to treat.
- Be sure to set up a schedule and follow it carefully.
- Only take medicine that has been prescribed specifically for you. Do not give KALETRA to others or take medicine prescribed for someone else.

What should I do if I miss a dose of KALETRA?

It is important that you do not miss any doses. If you miss a dose of KALETRA, take it as soon as possible and then take your next scheduled dose at the regular time. If it is almost time for your next dose, do not take the missed dose. Wait and take the next dose at the regular time. Do not double the next dose.

What happens if I take too much KALETRA?

If you suspect that you took more than the prescribed dose of this medicine, contact your local poison control center or emergency room immediately.

As with all prescription medicines, KALETRA should be kept out of the reach of young children. KALETRA liquid contains a large amount of alcohol. If a toddler or young child accidentally drinks more than the recommended dose of KALETRA, it could make him/her sick from too much alcohol. Contact your local poison control center or emergency room immediately if this happens.

Who should not take KALETRA?

together with your doctor, you need to decide whether KALETRA is right for you.

- Do not take KALETRA if you are taking certain medicines. These could cause serious side effects that could cause death. Before you take KALETRA, you must tell your doctor about all the medicines you are taking or are planning to take. These include other prescription and non-prescription medicines and herbal supplements.

For more information about medicines you should not take with KALETRA, please read the section titled "MEDICINES YOU SHOULD NOT TAKE WITH KALETRA."

- Do not take KALETRA if you have an allergy to KALETRA or any of its ingredients, including ritonavir or lopinavir.

Can I take KALETRA with other medications?

KALETRA may interact with other medicines, including those you take without a prescription. You must tell your doctor about all the medicines you are taking or planning to take before you take KALETRA.

MEDICINES YOU SHOULD NOT TAKE WITH KALETRA:

- Do not take the following medicines with KALETRA because they can cause serious problems or death if taken with KALETRA.
 - Dihydroergotamine, ergonovine, ergotamine and methylergonovine such as Cafergot®, Migranal®, D.H.E. 45®, Ergotrate Maleate, Methergine, and others
 - Halcion® (tizolam)
 - Hismanal® (astemizole)
 - Orajel® (pilocarpine)
 - Propulsid® (cisapride)
 - Rytimol® (propylthiouracil)
 - Sebidan® (terfenadine)
 - Tambocor® (flecainide)
 - Versed® (midazolam)

- Do not take KALETRA with rifampin, also known as Rimactane®, Rifadin®, Rifate®, or Rifamate®. Rifampin may lower the amount of KALETRA in your blood and make it less effective.

- Do not take KALETRA with St. John's wort (hypericum perforatum), an herbal product sold as a dietary supplement, or products containing St. John's wort. Talk with your doctor if you are taking or planning to take St. John's wort. Taking St. John's wort may decrease KALETRA levels and lead to increased viral load and possible resistance to KALETRA or cross-resistance to other anti-HIV medicines.

- Do not take KALETRA with the cholesterol-lowering medicines Mevacor® (lovastatin) or Zocor® (simvastatin) because of possible serious reactions. There is also an increased risk of drug interactions between KALETRA and Lipitor® (atorvastatin). Talk to your doctor before you take any of these cholesterol-reducing medicines with KALETRA.

Medicines that require dosage adjustments:

It is possible that your doctor may need to increase or decrease the dose of other medicines when you are also taking KALETRA. Remember to tell your doctor all medicines you are taking or plan to take.

Before you take Viagra® (sildenafil) with KALETRA, talk to your doctor about problems these two medicines can cause when taken together. You may get increased side effects of VIAGRA, such as low blood pressure, vision changes, and penis erection lasting more than 4 hours. If an erection lasts longer than 4 hours, get medical help right away to avoid permanent damage to your penis. Your doctor can explain these symptoms to you.

- If you are taking oral contraceptives ("the pill") to prevent pregnancy, you should use an additional or different type of contraception since KALETRA may reduce the effectiveness of oral contraceptives.
- Efavirenz (Sustiva™) or nevirapine (Viramune®) may lower the amount of KALETRA in your blood. Your doctor may increase your dose of KALETRA if you are also taking efavirenz or nevirapine.

- If you are taking Mycobutin® (rifabutin), your doctor will lower the dose of Mycobutin.

- A change in therapy should be considered if you are taking

KALETRA with:

Phenobarbital
Phenytoin (Dilantin® and others)
Carbamazepine (Tegretol® and others)

These medicines may lower the amount of KALETRA in your blood and make it less effective.

Other Special Considerations:

KALETRA oral solution contains alcohol. Talk with your doctor if you are taking or planning to take metronidazole or disulfiram. Severe nausea and vomiting can occur.

- If you are taking both didanosine (Videx®) and KALETRA: Didanosine (Videx®) should be taken one hour before or two hours after KALETRA.

What are the possible side effects of KALETRA?

This list of side effects is not complete. If you have questions about side effects, ask your doctor, nurse, or pharmacist. You should report any new or continuing symptoms to your doctor right away. Your doctor may be able to help you manage these side effects.

- The most commonly reported side effects of moderate severity that are thought to be drug related are: abdominal pain, abnormal stools (bowel movements), diarrhea, feeling weak/tired, headache, and nausea. Children taking KALETRA may sometimes get a skin rash.

- Blood tests in patients taking KALETRA may show possible liver problems. People with liver disease such as Hepatitis B and Hepatitis C who take KALETRA may have worsening liver disease. Liver problems including death have occurred in patients taking KALETRA. In studies, it is unclear if KALETRA caused these liver problems because some patients had other illnesses or were taking other medicines.

- Some patients taking KALETRA can develop serious problems with their pancreas (pancreatitis), which may cause death. You have a higher chance of having pancreatitis if you have had it before. Tell your doctor if you have nausea, vomiting, or abdominal pain. These may be signs of pancreatitis.

- Some patients have large increases in triglycerides and cholesterol. The long-term chance of getting complications such as heart attacks or stroke due to increases in triglycerides and cholesterol caused by protease inhibitors is not known at this time.

- Diabetes and high blood sugar (hyperglycemia) occur in patients taking protease inhibitors such as KALETRA. Some patients had diabetes before starting protease inhibitors, others did not. Some patients need changes in their diabetes medicine. Others needed new diabetes medicine.

- Changes in body fat have been seen in some patients taking antiretroviral therapy. These changes may include increased amount of fat in the upper back and neck ("buffalo hump"), breast, and around the trunk. Loss of fat from the legs, arms and face may also happen. The cause and long term health effects of these conditions are not known at this time.

- Some patients with hemophilia have increased bleeding with protease inhibitors.

- There have been other side effects in patients taking KALETRA. However, these side effects may have been due to other medicines that patients were taking or to the illness itself. Some of these side effects can be serious.

What should I tell my doctor before taking KALETRA?

- If you are pregnant or planning to become pregnant: The effects of KALETRA on pregnant women or their unborn babies are not known.

- If you are breast-feeding: Do not breast-feed if you are taking KALETRA. You should not breast-feed if you have HIV. If you are a woman who has or will have a baby, talk with your doctor about the best way to feed your baby. You should be aware that if your baby does not already have HIV, there is a chance that HIV can be transmitted through breast-feeding.

- If you have liver problems: If you have liver problems or are infected with Hepatitis B or Hepatitis C, you should tell your doctor before taking KALETRA.

- If you have diabetes: Some people taking protease inhibitors develop new or more serious diabetes or high blood sugar. Tell your doctor if you have diabetes or an increase in thirst or frequent urination.

- If you have hemophilia: Patients taking KALETRA may have increased bleeding.

How do I store KALETRA?

- Keep KALETRA and all other medicines out of the reach of children.
- Refrigerated KALETRA capsules and oral solution remain stable until the expiration date printed on the label. If stored at room temperature up to 77°F (25°C), KALETRA capsules and oral solution should be used within 2 months.
- Avoid exposure to excessive heat.

Do not keep medicine that is out of date or that you no longer need. Be sure that if you throw any medicine away, it is out of the reach of children.

General advice about prescription medicines:

Talk to your doctor or other health care provider if you have any questions about this medicine or your condition. Medicines are sometimes prescribed for purposes other than those listed in a Patient Information Leaflet. If you have any concerns about this medicine, ask your doctor. Your doctor or pharmacist can give you information about this medicine that was written for health care professionals. Do not use this medicine for a condition for which it was not prescribed. Do not share this medicine with other people.

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Youth voice concerns at hearing on HIV

by Matthew S. Bajko

Their experiences may be vastly different from one another, but the speakers at last week's forum on HIV and youth all came to the same conclusions: The city needs to improve its healthcare services for youth, and the city's gay community needs to be more welcoming to those LGBT youth who come to San Francisco looking for acceptance.

For many of the young black men Renol Ratchford sees at his group "Kicking It" at the Lavender Youth Recreation and Information Center, "The Castro has not been a very friendly experience. To them it is an important place to come to and be free to be who they are. Often they are harassed.

"Most are homeless and they are pushed away," he added. "They need at first to feel love and respect. Right now they aren't."

Along with social acceptance, many speakers said these young people need spaces they can go to during the evenings. Right now, there is no place in the Castro for youth to hang out at on a Friday night other than the street.

"We don't have enough community programs. We don't have structures in place outside of going to bars," said Ned Howey,



LYRIC's Renol Ratchford

who founded his own organization, QForce, for young queer people. "We need to be creating community programs that really help support people and make them feel better about themselves."

District 8 Supervisor Bevan Dufty convened the August 21 hearing, his second meeting this year to examine the city's HIV epidemic. The earlier hearing dealt with HIV and speed use among gay men and drew three times as many people. More than 50 people attended last Thursday's hearing.

"Our city is seen by many as a mecca for LGBT youth but are we truly embracing of people?" Dufty

asked at the start of the hearing. "I am concerned we may not be as welcoming and caring as we could be and we need to change that."

Compared to the rest of the country, San Francisco and many West Coast cities are doing a better job of stopping the spread of HIV among young people. While 25 percent of new HIV infections in the United States are among young people, in San Francisco young people account for only 7 percent of new cases, health officials said.

But health officials readily admit they are failing to provide services to youth, especially those youth with drug addictions. While the city professes to have a treatment on demand policy, most substance abuse programs have waits of two to three weeks.

Dr. Jorge Partida, director of the Department of Public Health's Community Substance Abuse Services, acknowledged the city doesn't have beds for young individuals, especially those who are homeless.

"For the young population we see, their primary mode of receiving care is through the jails because the healthcare system is primarily focused on adults," he said. "We need to increase dialogue between departments that work with children and pull our resources together to come up with a more comprehensive program for youth." ▼

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Historical society

◀ page 1

But it's not just these specialized funding sources that are hurting the organization; after all, said Stryker, the archives project will be completed by the time of the layoffs, and the project-specific additional staff, while valuable, are not necessary for the historical society's core function. The problem is that every source of funding has been cut; even reliable grants will be lowered by tens of thousands of dollars. Appealing to arts funding sources has proved futile, said Stryker, as even the historical society's artistic exhibits are considered to be more humanities related. And there is just not the same kind of long-term funding for humanities organizations.

"Our exhibitions always partner with arts organizations, but we still have this perception problem," said Stryker, who added that past efforts for city and state assistance have paid off, but the current political and financial uncertainty throughout the state probably makes specialized funding less of a government priority.

What makes the historical society's predicament particularly unique is that many solutions available to other nonprofits — downsizing office space, for instance — are not feasible, considering that a large space is needed in order to preserve the collections.

The organization currently occupies a space in excess of 8,000 square feet that houses an estimated 30,000 cubic feet of stored material. Rent is expensive, al-



Some of the late Harvey Milk's campaign signs are part of the GLBT Historical Society's "Saint Harvey" exhibit.

though less so since Stryker moved operations in January from a previous location on Market Street, and a minimum of \$100,000 a year is needed "just to keep a key to the office and keep the collection safe," said Stryker. An organization with minimal staff and programming, she said, raises that budget to the \$400,000 range.

Making the collection accessible to the public is a part of its mission, although because most of the items are unique and irreplaceable, paid staff are always required to be on hand for supervision.

"There are a few reasons why it's so expensive to run an archive," said Stryker. "The back end of the work is much bigger

than most people will ever see. It's labor intensive, and archiving has to be done in such a way that researchers can find what they're looking for. It's a very specialized thing."

One of a kind

The GLBT Historical Society's collections document LGBT diversity within sexual, political, economic, cultural, and religious contexts and detail the lives of leaders, organizations, activists, and ordinary citizens.

The collections include manuscripts, from personal letters to over 2,300 newspapers, magazines, zines, newsletters, and journals; souvenirs and visual history like photographs, T-shirts, buttons, and textiles; over 400 oral

histories, as documented by LGBT elders; erotica, from commercial and privately circulated material dating back to the 1930s; and what is known as ephemera, those items produced with a limited time span in mind, including bar flyers, club cards, and other memorabilia.

Some personal collectors have recognized the importance of pop culture in gay history, and have donated their erotically-themed clothing catalogues to the collection. Others recognize trends in art when they see it, no matter how trivial the piece of material may seem; cards advertising dance parties, for instance, offer not just a history of social organizing, but of music, language, and graphic design.

Phyllis Lyon and Del Martin have donated over 100 boxes of items detailing the early lesbian movement. Harvey Milk's address book is part of the collection, complete with Neil Diamond's personal home phone number inside.

Stryker and others involved with the historical society say they are convinced that those who haven't used the archives don't know what they're missing.

"The term 'historical society' tends to conjure up images of some old fuddy-duddy dusting off the mantle," said Stryker, which is one of the reasons the organization attempted to adopt a different name, although it never caught on. But now that it has also adopted the projects of the Los Angeles- and New York-based International Museum of Gay and Lesbian History, said Stryker, it should become known more as "a museum with a research center."

The materials with the historical society can be useful, political, and yes, sometimes dusty. But their contribution to the world is more than historic, it is also fun, and very necessary.

"People don't learn about queer history from families, schools, and churches, which are the three main institutions for passing down continuity and cultural identity," said Stryker, who pointed to the enormous reaction to the historical society's current "Saint Harvey" exhibit which is up at its gallery space at 657 Mission Street through April 2004. The most controversial item in the exhibit is Milk's bloodstained, bullet-ridden suit, which hangs much like a crucifix.

Photographer Dan Nicoletta, who worked in Milk's camera store and has been documenting the LGBT journey in San Francis-

co for the past 27 years, helped put together the "Saint Harvey" exhibit, and considers the historical society to be a crucial force in the community.

"Of all the nonprofits, this is the one that gets my attention. Just knowing there is a depository for our papers is symbiotic to my life's thesis," said Nicoletta. "I'll even go so far as to say that is where my papers will end up."

Nicoletta's papers include his extensive collection of photography as well as flyers and other reading material connected to his pictures. He has been involved with the historical society since its formation, he said, "and the people there are great to work with."

Drops in the bucket

"When people walk through the door and see the 'Saint Harvey' exhibit and understand the relationship between the exhibit and the staff having to archive all that material," said Stryker, "I think they get how important it is to have this institution here."

Whether such an understanding will translate into donations remains to be seen. Stryker emphasized that if every LGBT person in the city gave just \$10, "we'd have no problem."

Preferably, the organization hopes to entice the community to enlist as members; \$30 is the annual fee for students and lower income members, and \$50 is the regular rate. Membership comes with perks including advance notice and special invites to events and exhibits.

For those unable to afford a full membership, even substituting one night out at the bars with a \$20 donation to the historical society would be helpful. Membership fees are also allowed to be paid in installments.

Although the historical society can continue to exist without such help, it may have to do so with limited hours and without any additional programming for a while, said Stryker, who would rather play it safe and cut costs now than risk losing the ability to preserve the collections.

"I feel this incredible sense of responsibility to do the baseline preservation of this stuff, to keep the records together and make it accessible," she said. "That's the first line of activism, to make sure this stuff doesn't disappear." ▼

More information, as well as an updated search function for archived material, can be found at www.glbthistory.org.

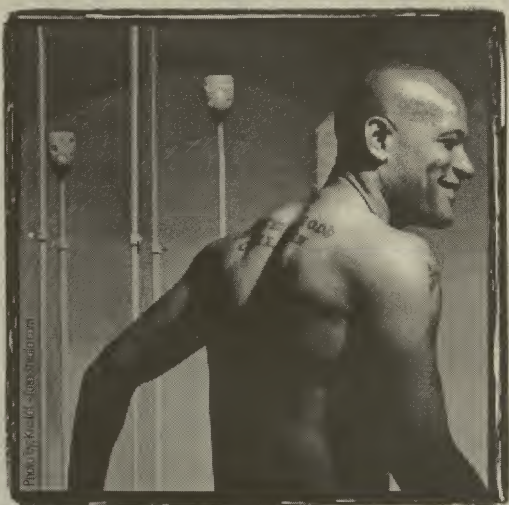
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Gays included in 40th anniversary MOW

by Bob Roehr

Pink balloons carried by many LGBT participants were one of the most festive touches of the 40th anniversary celebration of the 1963 civil rights March on Washington, at the Lincoln Memorial on August 23. Another was the lavender blouse and jacket, perhaps symbolically chosen, worn by Coretta Scott King, widow of the slain civil rights leader. But the crowd was sparse and the speeches often were tepid.

The original march had packed the area with 250,000 people, and millions more sat glued to network television coverage because, as comedian-activist Dick Gregory recalled, "They thought it was going to be a bloodbath." Tensions ran high, the National Guard was on alert, and local liquor sales had been banned the night before in Washington.

What they saw instead of blood was the eloquence of the Reverend Martin Luther King Jr. when he said, "I have a dream that one day this nation will rise up and live out the true meaning of its creed: 'We hold these truths to be self-evident; that all men are

created equal.'"

This year, "about a thousand people" rallied at that location, according to the conservative *Washington Times*. Other news accounts were a bit more generous but even rally organizers claimed no more than 15,000 participants.

Some critics said it was because most Americans felt little urgency in today's struggles, while others blamed the organizers for a poor job. The Reverend Walter Fauntroy, a civil rights veteran involved in the process, said the event was intended more as a kickoff for a 15-month voter registration drive.

What was new was the increased participation by gays, Arab Americans, and others who were not at the core of the original march. "We have been welcomed with full and open arms as full and complete partners in the civil rights struggle," said Matt Foreman, executive director of the National Gay and Lesbian Task Force.

At least three openly gay or lesbian people spoke at the event, Foreman; Mandy Carter with Southerners on New Ground; and Phill Wilson, executive director of the Black AIDS Institute.

Family Research Council spokesman Peter Sprigg de-

nounced "the hijacking of the civil rights movement by homosexual activists." But none of the socially conservative groups offered a positive mention or support of the march, only the denunciation of gays.

House Democratic Leader Nancy Pelosi (California) chose a celebratory approach for her remarks at the podium. She emphasized "a commitment to justice—the belief that liberty and justice for all" is not just a pledge, but also a fundamental principle that guides us as a people."

Marriage?

In 1963, many states still had laws on the books that outlawed interracial marriage, and often they were enforced. It was not until 1967, in the appropriately named *Loving v. Virginia*, that the U.S. Supreme Court struck down laws in the remaining 16 states.

One of the first big events calling for marriage rights for gays took place at this same spot during the 1993 gay March on Washington. The Metropolitan Community Church organized "The Wedding" at the foot of the Lincoln Memorial and drew a large and enthusiastic crowd.

Marriage has dominated main-

stream media coverage of the gay community for the last several months. But it was studiously avoided at this march.

In an August 21 online forum sponsored by the *Washington Post*, Martin Luther King III dodged the issue. He said, "I don't know if I have an opinion on gay marriage yet because I don't think there is a universal opinion, even in the gay community, on the subject. I do work with leaders in the gay and lesbian community and some of them have not formed an opinion on the issue of marriage. Until I clearly understand what the gay and lesbian community wants to

have, I don't think I would want to articulate any view at this point."

The NGLTF's Foreman continued the charade. Just a few months earlier, at a forum on "the gay agenda," he had called the far right's push for a constitutional amendment to outlaw gay marriage, "a blazing inferno" that threatens to race through Congress.

Yet, gazing out from the podium on the steps of the Lincoln Memorial, with the Capitol Building at the center of his panoramic view of Washington, Foreman did not even allude to the issue of marriage in his speech. ▼

Boxer

◀ page 1

gays and lesbians from marrying. And she attacked President Bush for proclaiming he had ordered lawyers to review the issue.

"It is a political wedge issue. I was very distressed that the president decided, with all the problems we have in the world, that he is now focused on this," said Boxer. "It is just outrageous."

Conservatives may have even more reason to see Boxer defeated next year if she decides to oppose Bush's nomination of California Supreme Court Justice Janice Rogers Brown to a seat on the U.S. Court of Appeals for the District of Columbia Circuit.

The Senate Judiciary Committee is set to hold hearings on her nomination this fall. If Rogers Brown, a conservative who is black, is confirmed to the D.C. bench, it is speculated she likely will be tapped by Bush to fill any vacancies on the U.S. Supreme Court.

Boxer said she has not decided on whether to oppose the nomination but said, "I have concerns." She said she is consulting with legal experts and community groups on the justice's judicial rulings.

"I am evaluating her record and soon I will make an announcement," added Boxer.

Another concern Boxer said she will be monitoring this fall is the latest clash between HIV prevention and AIDS agencies and the Centers for Disease Control and Prevention. Numerous organizations have been voicing strong concerns about the CDC's latest move to focus prevention efforts on HIV-positive people and their partners while at the same time defunding programs aimed at people who are HIV-negative.

"I am concerned about it. I don't believe this administration is focused on prevention. The fact of the matter is it is key. We don't have a cure yet, and until we have one, prevention is a cure," said Boxer. "We know the HIV and AIDS groups fear this new initiative focuses only on HIV-positives

and will siphon funding away from these groups. If and when we begin to see defunding you can be sure I will be raising my concerns."

The special election to recall Governor Gray Davis on October 7 has not only overshadowed Boxer's own efforts to win a third six-year term in the Senate but is also having an impact on who her Republican opponent will be.

The only declared Democratic challenger in the race, Mervin Evans, a black businessman from Los Angeles, has used the recall to gain attention for himself. In a press release, Evans called Boxer "crazy" for her stand on the recall. Boxer has supported the message vote "no" on the recall but "yes" for Lieutenant Governor Cruz Bustamante, the only prominent Democrat among the 133 candidates.

"Having Cruz on the ballot is a really good idea," Boxer said. "He is a California dream story. I think the world of him."

Boxer said she was encouraged by a *Los Angeles Times* poll released over the weekend that showed only 50 percent of those polled supported the recall.

"We have a shot of beating it," Boxer predicted. "We have to stay focused on the positive. Telling people to vote 'no' on the recall is positive. The most positive thing we can do is beat this."

The outcome of the recall election will most likely impact who Boxer will face on the ballot. Many of the Republican players in the recall election are thought to be potential candidates the Republican Party will tap to run against Boxer.

Prior to his bankrolling the signature drive to place the recall on the ballot, U.S. Representative Darrell Issa (R-Vista) had been eyeing Boxer's seat. With his dropping out of the race after Arnold Schwarzenegger entered, Issa may now turn his attention back to running for the Senate. If he does not succeed in replacing Davis in Sacramento, Schwarzenegger may also turn his political ambitions toward a run for the Senate.

During an appearance on a conservative radio talk show

Monday, when Schwarzenegger was asked if he would campaign for President Bush and against Democrat Boxer, he gave half an answer, reported the *San Francisco Chronicle*.

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Not just another pretty face: Photographer focuses on beauty

by Eric Ganther

Who: Duane Cramer
What: Freelance photographer
Contact: duanecramer.com, (415) 487-9987

Duane Cramer is a photographer with a growing reputation for excellence. Like many gay men, he has an eye for beauty and has translated his "eye" into a successful career. Cramer attributes his success to being a good observer. But as I dug into his story, I sensed more. Yes, he's an accomplished photographer, but he's also a priest eliciting a confession with the camera. His subjects are beautiful not simply because they have nice lines and bright eyes, but because they have a soul you might dance with. Looking at one of his portraits I feel like I'm having an intimate conversation with a stranger I must have known in some other lifetime. Cramer's career embodies the "queer eye." He gently removes the veils so we can see his subject's (and our own) inner truth.

Q: What do you do for a living?

A: I'm a freelance photographer. I do portraits of people. I also shoot for fashion magazines and do some commercial art. But I'm probably best known for my portraits and male nudes, which have

been published widely, including regularly in *Blue* magazine.

Have you taken photos of famous people?

Yes. The person I'm obsessed with now is the Italian actress Maria Grazia Cucinotta (*Il Postino*). She's SO warm and beautiful. When we met we became fast and immediate friends. I have also photographed Brooke Shields, world-renowned dancer and choreographer Bill T. Jones, and Angela Bassett. Recently, I spent the day photographing Mayor Willie Brown. I have a shoot scheduled soon with the president of programming at MTV/VH1 and another with Will Young, the up and coming British pop star. Celebrities have a special relationship with the camera. They expect something beautiful and they know they have to reveal themselves emotionally to get it.

How did you get into this?

I've always been fascinated with photography and people. There are a lot of artistic people in my family: painters, dancers and collectors of art. I grew up around color and colorful people. About 20 years ago I started taking photos of people around me — my friends and family members — and

I never stopped. I found that with a camera I could have these really intimate conversations, even confessionals, that didn't involve words. My subjects were so appreciative. And then afterwards we had these photographs that were physical memories of the experience. I could hold on to that connection. After college at USC, I worked for Xerox for 18 years.

[Cramer is now a full-time photographer.] Throughout that time, I continued shooting. I continued to listen to and follow my passion. I always made sure I had time to do this thing I love.

Did you go to school for it?

No, I am part of a long line of artists who are self taught. My professional degree is in business. My experience has been to learn it on my own. Study the masters. Read. Attend exhibitions. Shoot, shoot, shoot. I've heard that schooling for photography can lead you to get overly involved in the technical aspects and lose your passion. Maybe it was good that I didn't go to school for it. But don't get me wrong, school is a good thing. Just don't let it bury your passion.

How do you make money in the business?

I make money mainly through my commercial work: portraits, celebrity photos, etc. that I sell to publications. I also make money through fine art sales. I'm fortunate that there are people who collect my work as limited edition prints.

What do you not like about photography?

Anything that takes me away from the camera: time spent doing things I'd like an assistant to do, like administrative tasks or going to the photo lab. Hopefully in the near future I'll have an assistant and I'll be able to spend more time shooting.

Do you prefer color or black and white?

The majority of my work is black and white with natural lighting, oftentimes outdoors. I have a live-work space in the Mission that has wonderful exposures and I do some of my best work there.

Are there tricks of the trade that might make someone like me look like a supermodel?

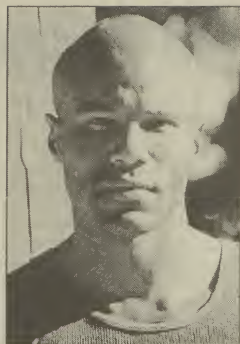
My whole philosophy is that everyone is beautiful. So my goal is to capture the subject at their best. But here's the trick: it only works if you trust me. I am here to make sure that you are shown at your very best, and it's my job to determine what your best looks like. It's your face and it's my reputation.

So it's not so much that there are beautiful people as there are beautiful moments that everyone has access to?

Everybody does not have access to those moments. I have accessed those moments when I'm behind the lens. But I don't want to get into the "some people are more beautiful than others" discussion because it's completely subjective. Beauty is in the eye of the beholder. But I do think everyone has beautiful qualities and it's my job to bring those qualities alive by capturing them on film and then finally in the development process.

What makes a good photographer?

Passion. You have to love the art and what you're creating. In the end, it's what you create that counts, not whether you've earned a million dollars doing it. Every good photographer has to have "the eye." What's captured on film is what your experienced eye sees at that moment. The camera trusts your eye and you trust the camera. Beyond the technical aspect, it's also important to create images that burn into the viewer's memory for a long time. This is the psychology and business of photography. Good photography has this power, it provokes memory. We can all think of different ads or photographs that have stuck in our minds. Many of the photos that have been published in *Life* magazine are permanently embedded in my memory. I also think about the Bruce Weber photo of the model in his Calvin Klein underwear against the white building and the blue sky back in the early 1980s. And the photography of Herb Ritts. I also think of African American photographers like Gordon Parks or James Van-



Photographer Duane Cramer

DerZee as excellently documenting the lived experience of black people.

You've mentioned trust. How is photography a collaboration based on trust?

Yes, it's important to realize that we're collaborating. To do that we have to feel comfortable with each other. There has to be a level of trust and some element of openness, even surprise. Lots of magical things happen on shoots and sometimes it just happens when we're setting up the scene. Often I work alone [unassisted] with the subject, so that's already an intimate experience. In order to create that special kind of connection and the best photograph, I seek to create more intimacy by offering a safe space and a high level of trust. My focus is on the composition and having the model in the best position, yet there's often an element of Eros in the work.

Is it easier for you to take pictures of gay men than straight men based on that?

I don't really think so. It doesn't matter what the orientation of the subject is. What matters is that the person feels comfortable. Orientation is not usually a topic of discussion. It doesn't matter because they can see that my photographs are of really high quality. They're not worried about whether I'm gay or straight. They've seen my work in books and magazines and they know I'm accomplished at what I do.

I want to explore the "eye" further. You know of the Bravo network's success with *Queer Eye* for the Straight Guy. I didn't see any auto mechanics or garbage haulers. What's the queer eye thing about?

In a sense these guys are garbage collectors, if you can call the sale racks at Barney's garbage! They take things that might not seem appealing and turn them into things that are beautiful, instead of throwing them away. The "Queer Eye" goes in and pulls the background to the foreground and pushes the foreground to the background for a fresh perspective.

So there is a link?

There is. As queer people we learn early on how to cover up and mask who we are. To protect ourselves, we become masters of disguise. We see the world through these masks. And since in the real world, there are many layers, it is useful to be able to see through layers. I grew up in a place called Happy Valley in State College, Pennsylvania. My family lived in a house with a white picket fence and my parents were beautiful. But the reality was that my father was bisexual and there was all this stuff below the surface. It looked perfectly normal but it

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Marriage amendment prospects dim

by Bob Roehr

The odds of passing the anti-gay Federal Marriage Amendment got a little longer this past week. The key element was word from Representative F. James Sensenbrenner Jr. (R-Wisconsin) that he opposes such an amendment, at this time. The story appeared on Monday, August 25 in the *Milwaukee Journal-Sentinel*.

This fairly obscure congressman is important because he chairs the House Judiciary Committee, which has jurisdiction over proposed amendments to the Constitution.

The conservative Sensenbrenner is not exactly a champion of gay rights. In the article he made clear that he opposes marriages and civil unions for same-sex couples. He supported the 1996 Defense of Marriage Act that defines marriage as between a man and a woman for federal purposes, and believes that legislation is sufficient.

Amending the Constitution "is very strong medicine," he said. "It's been done only 27 times in over 200 years." Ten of those were the Bill of Rights, adopted in 1791, which many states demanded as a condition for ratifying the Constitution. Two amendments, those dealing

with prohibition and the sale of alcohol, canceled each other out. Several others were of a technical nature, changing the line of presidential succession and the date of inauguration.

Tammy Baldwin, the only out lesbian member of Congress, also represents a Wisconsin district and sits on the Judiciary Committee. She called Sensenbrenner's statement "very significant."

Both she and openly gay former Wisconsin Republican Congressman Steve Gunderson are in long term relationships. Their example and quiet lobbying may also have affected Sensenbrenner's decision.

The chairman's opposition makes it unlikely that hearings will be scheduled on the FMA. That makes it much more difficult for House Republican leaders to bring the measure up for a vote on the floor, even if only as a marker for interest groups to use on their rating scorecards.

Reinforcing the case against the FMA was an August 21 column in the *Washington Post* by former Georgia Republican Congressman Bob Barr, the author of DOMA. He argued, "Marriage is a quintessential state issue. The Defense of Marriage Act goes as far as is necessary in codifying the federal legal status and parameters

of marriage. A constitutional amendment is both unnecessary and needlessly intrusive and punitive...the Constitution is no place for forcing social policies on states."

Senator John Cornyn (R-Texas) has announced that he will hold a hearing on the FMA, likely in September, though no date has yet been set. That subcommittee includes conservative Jon Kyl (R-Arizona) whose support of the amendment was made clear in a policy paper from the Senate Republican Policy Committee that he chairs.

Another member is Senator Lindsey Graham (R-South Carolina), who signed on as a cosponsor of the FMA in 1999, when he was a member of the House. It is unclear, however, whether that was from deep conviction or for political expediency in his upcoming race for the Senate. The then-46-year-old, and never been married, candidate was gay-baited by his Democratic opponent during the 2002 campaign to succeed Strom Thurmond.

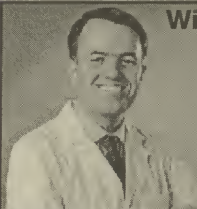
The Democratic side of the Senate subcommittee includes Russell Feingold (Wisconsin), Ted Kennedy (Massachusetts), Charles Schumer (New York), and Richard Durbin (Illinois), all of whom are strong supporters of the gay community. ▼



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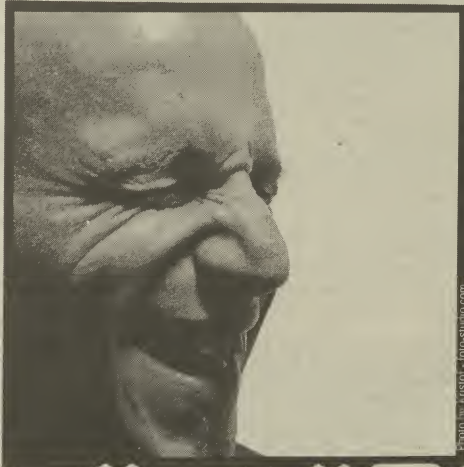
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Tsunaminous

by Jim Provenzano

San Francisco's Tsunami Swim Club deserves an ocean of praise for having produced an utterly inspiring weekend of sunny competition August 22-24 at IGLA 2003, the 13th International Gay & Lesbian Aquatics Championship.

With up to four different events occurring at any one time, Stanford's Avery Aquatics Center made for a veritable mini-mall of sports from which to choose. San Francisco events included a welcome party on Thursday at the LGBT Community Center (an IGLA donation recipient), hosted dinners, a women's cocktail party, and Tsunami Polo's Splash!, a club night on Saturday, and Viva Variety 33, produced by Steve Murray (also a Tsunami swimmer).

When not warming up, lining up for their races, or recovering from the previous evening's festivities, swimmers hung out on the inclined lawn area, or cheered on teammates.

Fashion statements ranged from floppy hats and cargo shorts to colorful full body suits to amusing team T-shirts and bathing caps. The bevy of butts with Speedos bearing team logos, and the ample array of athletes of all ages and sizes, showcased the diversity of this amazing event.

Certainly, there was plenty of beefcake on display, but moreover, the sense of convivial spirit was

more prominent, as swimmers from Walnut Creek to Wisconsin communed, traded stories, and enjoyed the extremely sunny weekend (or saved their skin by crowding under the shady tents).

IGLAudable

Relays proved, as always, to be some of the most exciting races, with dozens of swimmers lined up in the tented holding area. Butterfly, backstroke, freestyle, and individual medley races in several age groups unfolded with efficiency. Headed by Michael Moore, the officiating and timing of events went smoothly.

Many records were broken, and personal bests took place at each race. For full stats and scores, please visit the www.IGLA2003.org Web site.

Among the record holders, Lorenzo Benucci, now living in Atlanta, didn't break any Masters records, as he did at IGLA '99, where he broke the U.S. record in the 100 individual medley.

"I was defeated then by a hundredth of a second on the 200-meter by another guy," he said. "But we were both below the world record, but hey, whatever!"

Following a back injury, though, he took a break, and just got back in the water last October. He now swims with the Trout's "spin-off group," the Atlanta Water Jocks.

IGLAtitude

Synchronized swimming enjoyed its first appearance at IGLA

in solo, duet, and group performances, most notably by a 10-man team from Paris Aquatique.

Yann Fraval said that, "almost 30 swimmers came from Paris. This competition is well organized with a wonderful facility, and the weather is perfect, so everything's running smoothly."

Paris enjoyed hosting a higher number of European swimmers at its IGLA in 2000, as well as the usual herd of Americans and Canadians visiting. Fraval said that London may bid for an upcoming IGLA, but facility limitations in Europe are a problem.

"We try to be serious, but we don't have Olympians. We have good swimmers, though."

IGLAunch

Diving took place at the smaller Maas Diving Well, offering scenic views from the walkway above as almost a dozen divers dared the heights of various springboards and platforms.

In contrast to the risky demands of the sport, announcer Ivan Gordan, a diving coach himself, announced synchronized divers with a bevy of daffy drag names, including "Ivana Slapyerpuss," "Nadya Comaneatme," and "Gloria Hole."

The serious divers with a sense of humor included 1984 Olympic alternate Scott Smith, who won five gold medals and a silver. Australia's Stephen Shaw and Kim Mo, and local young talent Adam Gutierrez (interviewed last week), among others, provided a unique balance of camp and quality athleticism.

IGLadies

Along with dozens of lap events, the first-ever IGLA women's water polo tournament expanded opportunities for more players. Among the top in the final round were the Seattle Otters, and



Swimmingly: IGLA participants between heats of a relay race at Stanford.

the Mills College Greyhairs, who won the finals.

Although a gay and lesbian event, some competitors were straight.

Ona Wang plays with Team New York Aquatics and helped out with West Hollywood's team.

Wang played in college and grad school on club teams, mostly coed, and occasionally tried to

get together with "the few women who play on the East Coast."

Years ago, she helped start up the Yale women's team.

When she and her husband started dating, he started getting into swimming for fitness, and that inspired his interest in playing as well.

"When I first joined Team New York, I didn't know it was a gay team," she said. "It's kind of funny. I'd just come from playing on two men's teams. It's always a struggle, because I was the only woman on a team. The guys looked at me as a sex object, rather than a teammate. I kept with it, because I like to play."

Looking for a team that "wasn't too crazy, that respected the fact that you have a job," she found Team New York on the Web through USA Water Polo, the official governing body.

IGLaddies

On Saturday morning, members of the San Diego Cygnets led a water polo clinic, which encouraged visiting swimmers to start their own teams by offering a primer in the sport.

Men's water polo included three days of competition among Seattle, Washington, D.C., Atlanta, Chicago, New York, and even Sydney.

David Armour of the Sydney Stingers, when asked how it felt to be at Stanford, joked, "We're all jet-lagged. Now we know how you guys felt when you came to Australia."

Armour explained that the Stingers were a new team formed shortly before Gay Games VI. "We pulled together quite well," he said. "We were beaten by Tsunami's B team in Sydney, but defeated them here. We were pretty happy about that."

"We just wanted to come here, and get the biggest fan club," he laughed. "We see it as a diplomatic mission!"

Armour played water polo for years in Sydney.

"It's very popular in Australia. Everybody swims, even in-country. What else do you do in summers when it's hot?"

But, as expected, the competition came down to the two California teams in a battle for the gold.

The fierce final match between rival A-teams of West Hollywood Aquatics (WH20) and Tsunami

Polo enjoyed a grandstand's western side filled with swimmers having finished their races, and more aquatics fans, making it the largest gay-inclusive water polo audience since Sydney's Gay Games VI.

Tsunami started off in the first period with ferocity, scoring two goals in the first period. But WH20 soon caught up to tie before the half, and scored three more times, leading them to a 5-3 victory.

IGLAMorous

Shortly after the finish of all competition, the main pool's grandstand continued to fill (at least the shady side), as preparations wound up for the always amusing Pink Flamingos relay.

A pre-show exhibition of dazzling chore-aquatic skill by the Santa Clara Aquamaids wowed the audience. With six women in one-piece suits and golden head-dresses, and one gorgeous man in a gold bikini, they enacted a tribal hunt ballet with brilliance.

Members of the San Francisco Gay Men's Chorus led the audience in a participatory rendition of the Pet Shop Boys' cover of the Village People classic "Go West," and SF Cheer tossed and raw-raved poolside as well.

Along with Stanford Athletics' facility manager Mandy McEntire, Michael Fricke of American Airlines (IGLA's platinum sponsor), Doren Martin of Shanti (an IGLA donation recipient), Rachel Click of Bonny Doon Vineyard (an event sponsor), yours truly was honored to be asked to judge the dragtastic event.

Being asked to score costumes, choreography, use of theme, and audience response was no small task, but at least my BFA in dance came in handy.

Pink Flamingos was MC'ed by IGLA co-chair Brian Fitzgibbons and the wacky Peggy L'Eggs, whose fuchsia party dress with a stuffed pink flamingo stole fit the event perfectly. "I had to kick Bjork to get this dress!" she joked.

IGLasso

With its "Wild, Wild West" theme, kick lines and two-stepping cowboys with requisite tear-off jeans became the standard.

Berkeley's Team Fuego offered a Cliff Notes "Wild, Wild West Side Story." While amusingly veering from the theme, their aquatic choreography was fantastic. "Gang members," recognizable by small inflatable sharks and jets on their heads, "rumbled" in the pool in formations that even Jerome Robbins would have appreciated. The campy "Maria" (actually a straight new father in real life) felt pretty, oh so pretty, and the audience cheered to their mini-finale set to the Leonard Bernstein's "America."

next page ►



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COMMUNITY NEWS

Boxer

◀ page 19

As far as Bush goes, "I am all the way with him and always will be supportive of him," the actor said, but he wouldn't talk about Boxer's campaign, according to the report.

Republican businessman Bill Simon is also rumored to be thinking of running against Boxer. Simon announced his decision to drop out of the recall race just

hours before Boxer's event Saturday, and many believe his doing so is an indication he will now enter the Senate race.

Another recall player seen as a potential candidate is former Senator and California Governor Pete Wilson, who is advising Schwarzenegger's campaign.

"The fact that Pete Wilson is assisting Schwarzenegger in his effort signals on entrance on his part of re-entering the political arena," said Haaland.

Other names being tossed

around as potential candidates include former U.S. Treasurer Rosario Marin, who stepped down from her post at the end of June. Marin has set up an exploratory committee and is seen to have the backing of the Bush administration in entering the race.

Former Secretary of State Bill Jones is also said to be eyeing a run against Boxer. So far, the only declared Republican candidate in the race is former Palo Alto Hills Mayor Toni Casey. ▼

Queer Careers

◀ page 20

wasn't. As an adult, I'm not easily fooled by exteriors. I see beyond the surface. It's one of the things that draws people to my work.

Are there queer characteristics that lend themselves to certain careers?

Everyone is different. I experience similar things being an African American. The images of black people are still largely negative: we're often portrayed as porters, thieves, murderers, rapists, prisoners, athletes, etc. Until recently we weren't able to be part of this country's beauty standard so we were not in national ad campaigns where beauty was being sold. You didn't see us in many positive situations. So, I'm sensitive to stereotyping. One of my mis-

sions as a photographer is to portray African Americans and other people of color in a positive light. There is a lot of power in imagery. As a photographer, I often select who's going to be on the cover. That then makes a whole group of people feel good about themselves because they see a reflection. We have to overcome negative stereotypes and break down some of those barriers and begin to portray ourselves (as gay and/or African American) in a positive light, in our light!

What do you recommend to someone starting out in photography?

Shoot. Shoot. Shoot. Try to find out what you're most passionate about and go take pictures. Look at lots of different photographers' work, go to galleries and look at books and magazines. Try new things. Experiment with all of your senses.

Learn to be a witness. When you find your subject matter, then really hone in on it. In the process you'll create a personal style that will evolve to the extent you're passionate about your subject. You also need to live a photographer's life. I make personal, professional, and social decisions based on how they might impact my work.

Are you single and available, single and not available, partnered and available, or partnered and not available?

I would say single and mostly available. ▼

Eric Ganther is a career coach for the queer community, where he has worked for 17 years. He is working on a book about queer work identity. E-mail him your questions, comments, and suggestions: eric@ericganther.com.

Sports Complex

◀ previous page

Toronto's Triggerfish parodied Alcatraz's prison blues with hunky inmates and a drag dominatrix lip-synching Queen Latifah's rendition of "When You're Good to Mama" from the *Chicago* soundtrack, while "sharks" circled the waters below.

Salt Lake City, Utah's QUAC dared to two-step on the pool divider, and the Long Beach Grunions frolicked to Shania Twain's "Feel Like a Woman" with a lot of bump and grind.

But Washington D.C.'s Aquatics Club best captured topical themes with their campy display celebrating the Supreme Court's overruling of the Texas sodomy law by tossing the three "nay"-saying justices into the pool.

Paris Aquatic combined saloon silliness with French can-can dance hall girls holding hunky cowboys hostage, until the hilarious superhero in the form of a drag Wonder Woman saved them

with her gold lasso. Their floating banner worked the crowd's sympathy with a Merci and Golden Gate Bridge logo. They won first prize, one of several tastefully tacky pink flamingo ceramic objects d'art.

"We worked on this for six months!" effused a French team member after the event, and it showed.

With so many organizational duties of their own, Tsunami wisely didn't compete, but finished off the show with a rousing number, which included surfers, the Hollywood sign, missionaries, cowboys and Indians, flag-bearing hunkies, and even Tsunami president Steve Martel waddling out in a cardboard Transamerica Pyramid costume.

The weekend finished on Sunday night at the ornate nightclub Ruby Skye, where athletes and their fans feasted on an array of courses, appetizers, and desserts. Board co-chairs Joe Healy, Brian Fitzgibbons, and Casey Cheung handed over the reins of IGLA to

next year's host, Florida's Natas, and new members of IGLA's board were introduced. Despite costing more than \$100,000, the entire event was kept in the black, and able to raise \$4,000 each for beneficiaries Shanti and the SF community center.

Following the presentation, most swimmers enjoyed the groovy music as they filled the dance floor, while others flirted or observed from the balcony above.

Next year's IGLA will take place at the Hall of Fame Aquatic Complex in Fort Lauderdale. Experienced swimmers have said it's as fabulous a facility as Stanford's. Expect a lot of swimmers to escape the autumn chill October 8-11 for another weekend of gay and lesbian swimming. They'll be adding another event to IGLA, the first-ever ocean swimming competition. ▼

For more info, visit www.IGLA2003.org. For my online color features on IGLA, visit www.sportscomplex.org.

LEGAL NOTICES

OLL WORKER OPPORTUNITIES

Election dates: October 7, November 4, and December 9, 2003

Easily make from \$105 to \$150+ for working each election. \$100 more per election if you volunteer the use of your garage or community center as a polling place!

Over 2800 Poll Workers are needed to assist our citizens with voting on Election Day in San Francisco. Poll workers staff over 560 polling places in various locations throughout the City and play a vital role in the process by which voters select our leaders and have a voice in our government.

Talk to your family and friends. Get together with your neighbors. Find out what you can do as a team. Help out with a group you already belong to or start your own. Make this a fundraising event! A check can be made out to your organization or club. Earn extra \$\$\$ for the holidays!!

To qualify, you must be a U.S. citizen, resident and registered voter of San Francisco and at least 18 years old at time of the election.

For high school students 16-17 years of age attending a SF High School - ask about our High School Volunteer Program. Bilingual Chinese, Spanish and Russian speakers are encouraged to apply!

To be a poll worker, please call the recruitment line at (415) 554-4395 or visit our website @ www.sfgov.org/election. To volunteer use of a polling place, please call (415) 554-4551 for more information.

BACKGROUND INVESTIGATOR - MGT ASST.

Emergency Communications Department. Two (2) part time positions Administrative duties and perform background investigations. Sal. \$24.50 per hour, as needed. BA plus 1 yr investigator experience. Call (415) 558-3850 or go on the web: www.sfgov.org for an application. EOE VACANCY NOTICE

Pursuant to the provisions of Section 54974, California Government Code, notice is hereby given of the following unscheduled vacancies. Interested persons may obtain an application form from the Clerk of the Rules Committee, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco, CA 94102-4689. Completed applications should be submitted to the Clerk of the Board. All applicants must be residents of San Francisco, unless otherwise stated. Additional information and an application may be obtained by accessing the City's web site: www.sfgov.org/bdsuprvs

Please Note: Depending upon the posting date, some vacancies may have already been filled. To determine if vacancies for this Board/Committee/Commission or Task Force are still available please call the Rules Committee Clerk at 554-5184.

San Francisco Museum and Historical Society Advisory Committee -

The Committee shall consist of 11 voting members. The Board of Supervisors shall make 3 appointments based on nominations from the Society and from applications submitted by the general public.

Vacant seat, 2, the Historical Organization Representative must be a member of the public from historical organizations including, but not limited to, organizations focused on the history of ethnic or racial minorities, sexual orientations, gender or any of the various other cultural communities within San Francisco, for the unexpired portion of a one-year term ending December 16, 2003.

EMPLOYMENT OPPORTUNITY

The Dept. of Child Support is recruiting 8159- Senior Child Support Officers to provide technical assistance and training to neighboring counties for the conversion into Computer Assisted Support Enforcement computer system. There are seven provisional positions available to start as soon as October 1, 2003. The salary ranges from \$58,994 to \$71,708 annually. Minimum Qualifications: Possession of a baccalaureate degree from an accredited college or university AND three (3) years of experience in establishing and enforcing child support obligations in any San Francisco comparable support system, including two years performing child support duties at a journey level. Please contact Mario Santacruz at 356-2970 for additional information, or visit the city web page at www.sfgov.org/dhr.

STATEMENT FILE 0268792-00

The following person(s) are doing business as: Urban Soul Salon, 630 Chenery Street, San Francisco, Ca. 94131. This business is conducted by a general partnership signed Dong Xu Fan and Chu, Yin Kwong. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 07/30/03. AUG. 7, 14, 21, 28, 2003

STATEMENT FILE 0268863-00

The following person(s) are doing business as: Eight Thirty Seven, 837 Irving Street, San Francisco, Ca. 94122. This business is conducted by an individual signed Jimmy Nguyen. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 07/30/03. AUG. 7, 14, 21, 28, 2003

STATEMENT FILE 0268933-00

The following person(s) are doing business as: Young's Alteration, 2192 Mission Street, San Francisco, Ca. 94110. This business is conducted by an individual signed Sun Cha Kwon. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 08/05/03. AUG. 7, 14, 21, 28, 2003

STATEMENT FILE 0268869-00

The following person(s) are doing business as: Cole Valley Press, 769 Cole Street, #2, San Francisco, Ca. 94117. This business is conducted by an individual signed Clinton T. Selter. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 08/01/03. AUG. 7, 14, 21, 28, 2003

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO

FILE NO. CNC-03-540867

In the Matter of the Application of Poya Lotfzadeh For change of Name. The application of Poya Lotfzadeh for change of name, having been filed in Court, and it appearing from said application that Poya Lotfzadeh has filed an application proposing that his/her name be changed to Poya Adam Lotfi. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 14th day of October at 9:00am., of said day to show cause why the application for change of name should not be granted. AUG. 7, 14, 21, 28, 2003

THIS GIVES NOTICE THAT MATT HOOVER HAS NO BUSINESS CONNECTION OR ASSOCIATION WITH AVATAR DIGITAL LLC OR ZACHARY GOTTILIEB. AUG. 14, 21, 28, SEPT. 4, 2003

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. FILE NO: 255257

The following person (persons) have abandoned the use of the fictitious business name known as: Young's Alteration. Located at: 2192 Mission Street, San Francisco, Ca. 94110. This business was conducted by an individual signed Stella Fan. The fictitious name referred to above was filed in the County of San Francisco on: February 19, 2002. AUG. 7, 14, 21, 28, 2003

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO

FILE NO. CNC-03-540869

In the Matter of the Application of Huong Thi Quynh Pham. For change of Name. The application of Huong Thi Quynh Pham for change of name, having been filed in Court, and it appearing from said application that Huong Thi Quynh Pham has filed an application proposing that his/her name be changed to Celina Huong Thi Quynh Pham. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 14th day of October at 9:00am., of said day to show cause why the application for change of name should not be granted. AUG. 7, 14, 21, 28, 2003

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO

FILE NO. CNC-03-540868

In the Matter of the Application of Jim Boe III./Jim Beagha For change of Name. The application of Jim Boe III./Jim Beagha for change of name, having been filed in Court, and it appearing from said application that Jim Boe III./Jim Beagha has filed an application proposing that his/her name be changed to Nick Scott-Zachetti. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 14th day of October at 9:00am., of said day to show cause why the application for change of name should not be granted. AUG. 7, 14, 21, 28, 2003

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO

FILE NO. CNC-03-540871

In the Matter of the Application of Francisco Mendivil Lopez For change of Name. The application of Francisco Mendivil Lopez for change of name, having been filed in Court, and it appearing from said application that Francisco Mendivil Lopez has filed an application proposing that his/her name be changed to Barbara Mendivil. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 16th day of October at 9:00am., of said day to show cause why the application for change of name should not be granted. AUG. 7, 14, 21, 28, 2003

LEGAL NOTICES

STATEMENT FILE 0269280-00

The following person(s) are doing business as: Slim's 333 11th Street, San Francisco, Ca. 94103. This business is conducted by a corporation signed Dawn Holliday, president. The registrant(s) commenced to transact business under the above listed fictitious business name or names on September 16, 1988. The statement was filed with the City and County of San Francisco, Ca. on 08/19/2003. AUG. 21, 28, SEPT. 4, 11, 2003

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. FILE NO: 2002-0261176-00

The following person (persons) have abandoned the use of the fictitious business name known as: El Farolito Bar. Located at: 2777 Mission Street, San Francisco, Ca. 94110. This business was conducted by a corporation signed Salvador Lopez, president. The fictitious name referred to above was filed in the County of San Francisco on: September 26, 2002. AUG. 21, 28, SEPT. 4, 11, 2003

STATEMENT FILE 0269320-00

The following person(s) are doing business as: Evendaa. 37 Moss Street Apt. #A, San Francisco, Ca. 94103. This business is conducted by a general partnership signed David A. Karaker and Nathaniel U. Weber. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 08/20/2003. AUG. 28, SEPT. 4, 11, 18, 2003

STATEMENT FILE 0268830-00

The following person(s) are doing business as: Tosick Home Improvement, 2392 48th Avenue, San Francisco, Ca. 94116. This business is conducted by an individual signed John F. Tosick. The registrant(s) commenced to transact business under the above listed fictitious business name or names on July 31, 2003. The statement was filed with the City and County of San Francisco, Ca. on 08/31/2003. AUG. 28, SEPT. 4, 11, 18, 2003

STATEMENT FILE 0269417-00

The following person(s) are doing business as: Personal Touch Electrology, 4105 19th Street @ Castro, San Francisco, Ca. 94114. This business is conducted by an individual signed Terri Alise Long. The registrant(s) commenced to transact business under the above listed fictitious business name or names on August 25, 2003. The statement was filed with the City and County of San Francisco, Ca. on 08/25/2003. AUG. 28, SEPT. 4, 11, 18, 2003



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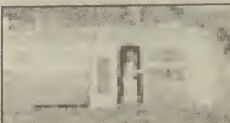
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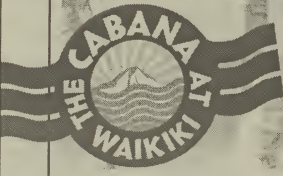
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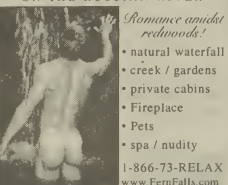
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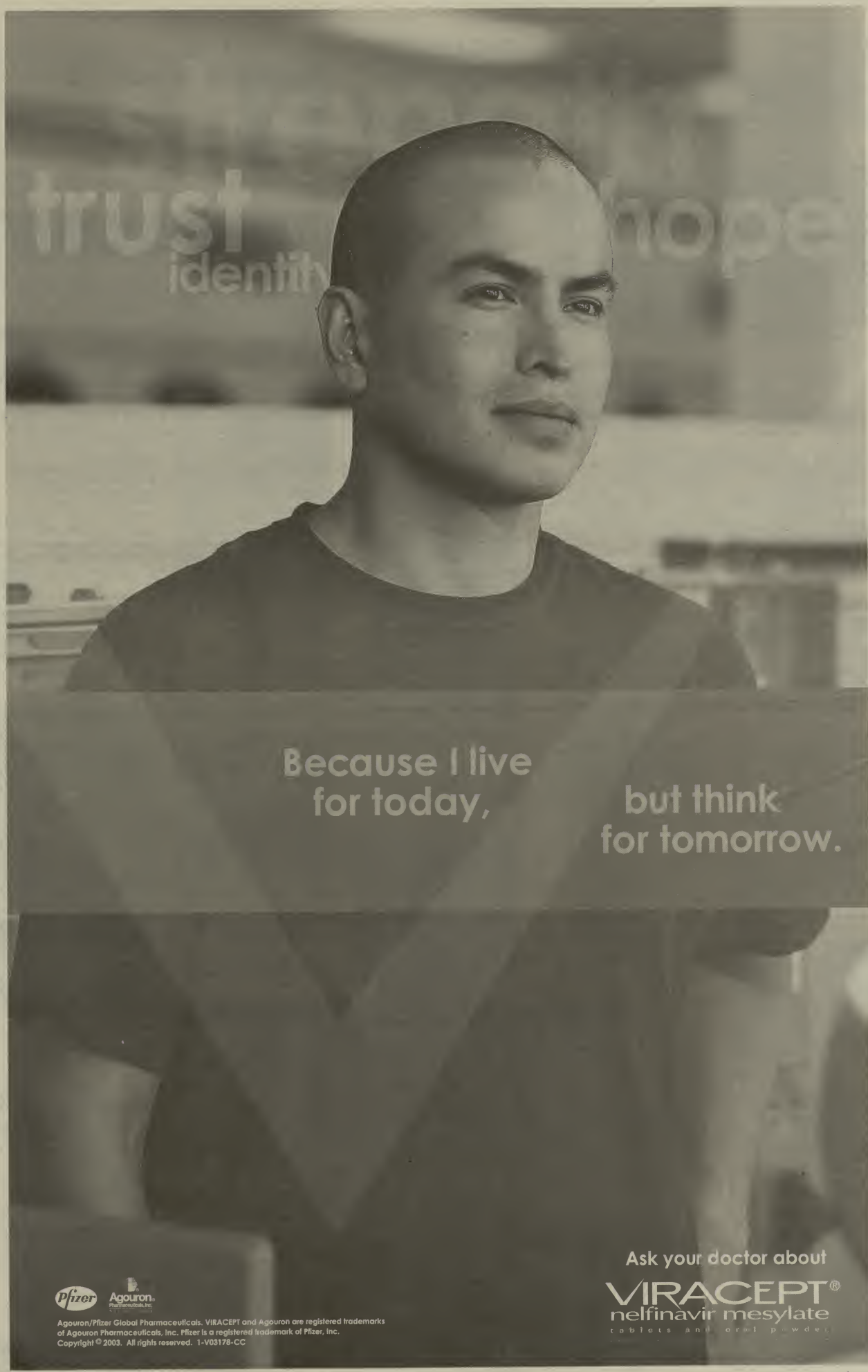
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Ethel, that is: Her career recounted; Klea
Blackhurst sings Merman at the Plush.

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Scotch jape
What's under playwright
Jonathan Wilson's 'Kilt?'

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'Thirteen' reasons why
Bravura performances,
no-holds-barred script.

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ARTS & ENTERTAINMENT

BAY AREA REPORTER

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FALLING INTO A (club) K(id) HOLE

'PARTY MONSTER' PLAYS THE CASTRO THEATRE

by David Lamble



Seth Green as James
St. James (left) and
Macaulay Culkin as
Michael Alig



Chloe Sevigny (Gitsie) and
Macaulay Culkin



Is there a doctor
house? Green, Sevigny,
Culkin at a theme party

Nothing beats the moment you first encounter a fabulous person, and their first act upon entering your world can be telling. When James St. James, aka James Clark, author of *Disco Bloodbath*, the novel of his life and times with notorious New York clubkid Michael Alig, marches into my Market Street office, his eyes immediately connect to the 1,000 Polaroid photos of my life, views of ex-boyfriends, my mother, her cats and my penis. Suddenly I connect to a passage in *Bloodbath* where St. James, upon hearing Alig confess to the murder of a drug dealer named Angel (whose body he then dismembered, treated with Drano and dumped in the Hudson River), writes, "I was frozen in an adorable Macaulay Culkin pose, with my mouth wide open throughout."

The film of *Disco Bloodbath*, Fenton Bailey and Randy Barbato's *Party Monster*, contains a running gag about the writer's block suffered by St. James (Seth Green) as he attempts to commit the tale of his crash-and-burn friendship with Alig (Macaulay Culkin) to paper. St. James laughs when asked about writer's block, and says that alone with his computer, "I'm pretty free, and I will just sit there and crack myself up, laugh and cry. Then it's only after you see it on the printed page, you think, 'Oh my lord, people are actually going to read that! There were many times when I got things back from the editor saying, 'James, there's no way on Earth we can publish this! James, you are going to be sued, no one will ever speak to you again. You just can't be so honest.'"

A frequently cited example of this raw honesty is a passage in which St. James and Alig debate the merits of fucking Macaulay Culkin. This oddly foreshadows the genesis of the movie, since Bailey and Barbato insisted they would only film *Party Monster* if Culkin agreed to play Alig.

Sitting with St. James that day, the Anglo-American filmmaking duo of Bailey and Barbato confess to the sin of liking their subjects a bit too much, particularly Alig.

In a conversation with Chris Heath in the British fashion magazine *The Face*, Culkin explained that he fully related to the broken dreams of '90s clubkids like Alig. "Oh, absolutely. I don't think I would have done this movie if I didn't understand. The whole idea of celebrity without a cause, being famous just because you say so. The only problem is, you have to

have some substance afterwards, or you fizzle out."

Prison visit for Mac

Bailey and Barbato remember the day they took Culkin to the Upstate New York maximum-security prison where Alig is serving his 10 to 20-year sentence for the murder of Angel. "It took five hours to drive up there," Barbato says. "At the time, Alig was in solitary confinement, so it was hard-core. Imagine little Macaulay Culkin walking into that prison, and all those guys who were locked up, when they saw Macaulay strutting through, they went crazy. They were behind these cages, and there were catcalls, and it was out of control."

Barbato recalls how the encounter between actor and subject began on a weirdly anti-climactic note. "When Michael came out, Mac and Michael sort of looked at each other. They didn't say anything to each other for a while, they were both so shy. And Mac, of course, was studying."

Culkin explained to *The Face* that his experience with Alig was extremely useful in constructing the character for the movie. "He talked about the murder, of course, and the drugs. He's had six years to think about what he wants to tell the person who's playing him, so I figured he'd just do all the talking, and he did. He just wanted to make sure I did it right, which I hope I did."

This long silence freaked Bailey out a bit. "I remember thinking, 'Gosh, have we made a mistake here? Is this

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NIGHTLIFE CASUALTIES

by David Lamble

Like the scene it exhaustively describes, British-born journalist Frank Owen's book *Clubland: The Fabulous Rise and Murderous Fall of Club Culture* (St. Martin's, \$24.95) is a rollercoaster ride. At its best, during the author's own bold bid to sample for himself from the delicatessen of designer drugs that briefly turned ordinary clubkids into divas ruling over their own solar systems of out-of-body sensations, the book takes us for an enjoyable if bumpy ride.

Out to buy and try "Special K," or Ketamine, for an article, Owen found himself flying — or rather, walking woozily across the dance floor at the Lighthouse, high on a white powder developed as an animal tranquilizer that had, by the mid-'90s, started to replace Ecstasy as the drug of choice for ravers and the dance crowd.

Warned by a regular user that "K definitely gives you sense of your own death," Owen discovered a world within himself that was both exhilarating and downright scary. "As the drug took hold, familiar objects became alien, as if I were viewing them for the

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SECOND OF TWO SECTIONS

Notes for future opera queens

Mix and mingle in San Francisco Opera's 'Rainbow Series'

by Roberto Friedman

Now that the 2003-04 opera season is fast upon us, longtime o. queens are starting to regale neophyte us with classic opera-diva anecdotes, in order to get the juices flowing. Perhaps the most wonderfully bitchy tale we've heard so far concerns divas-for-all-time **Kathleen Battle** and **Jessye Norman**. It seems after they opened at the Met in *Ariadne auf Naxos*, they were waiting to learn of the reviews and were assembled in Nor-

man's dressing room. Things were fine until someone came in with the notices, shouting, "Raves! All raves!" He then started reading, "Black soprano Kathleen Battle was dazzling..." when Battle rose up in a fury, saying, "Black' soprano! Why do they have to say 'black' soprano?" and stormed out.

Norman looked at everyone else and said, "Well, *somebody* had to tell her."

Back in the day, in order to be considered a fully-fledged homie-sexual, you almost *had* to be an opera queen, or have an out-



Jessye Norman: plainspoken.

geous opera queen for a friend, or at the very least be *shutting* an opera queen. Nowadays, says Grampa Out There, some of these young kids today don't even know **Maria Callas** from a cauliflower! Thankfully, the home-team opera company is aware of the crisis, and is doing something about it.

San Francisco Opera has announced it is launching a new *Rainbow Series* in response to the success of the Company's first-ever "LGBT Night" last June, for a production of *Il trovatore*. The three-opera package, designed to appeal to both newcomers and opera aficionados in the Bay Area's gay and lesbian community, offers a special discount to performances of **Verdi's Don Carlos** (Nov. 13 at 7 p.m.), **Rossini's Il barbiere di Siviglia** (Jan. 15 at 7:30 p.m.) and **Puccini's La bohème** (June 16 at 7:30 p.m.).

Subscribers to the Rainbow Series will be invited to mix and mingle at pre-performance receptions held in the Opera House. More social and educational events will be revealed.

Tickets for the three-opera *Rainbow Series* include a 15% discount and start at \$81. Tickets



Scene from director Sridhar Rangayan's *Gulabi Aina*.

may be purchased at the box office in the War Memorial Opera House, 301 Van Ness Ave., at (415) 864-3330 or on-line at sf-opera.com.

Film festistan

This weekend (Aug. 29-31) finds **QFilmistan**, the South Asian lesbian, gay, bisexual and transgender film festival, presenting six programs at Artists Television Access, 992 Valencia St. Films explore queer activism, lives of sex workers, gender stereotype-busting, and coming out in the developing world. Opening night on Friday (8 p.m.) features a screening of Indian director **Sridhar Rangayan's** drag queen-inspired *Gulabi Aina*, and a reception for photographer **Anisha Narasimhan's** portraits of local South Asian queer women.

QFilmistan is produced by **Trikone**, a nonprofit for lesbian, gay, bi and trans people of South Asian descent. Info at trikone.org.

'Sleep' walking

When *Sleeping With Straight Men*, opening soon at Theatre Rhinoceros, was having its Off-Broadway run, all sorts of shenanigans ensued, as detailed in the following lengthy excerpt, okay steal, from *Village Voice* gossip writer **Michael Musto's** column. True, you could just go on-line and read the same exact thing, but Out There's version comes with a handy customized gloss at the end.

From Musto: "As *Sleeping's* drag co-star **Hedda Lettuce** tells me, one of the actors ended up feuding with the main star and screaming at her, 'Now I know what the B in 'B actress' stands for — bitter, balding, bipolar, and bad actress!' He was let go. Another night, an actor changed a line in a monologue, sending said star into such a bitter, balding tizzy that she shrieked backstage, 'How dare you leave me out there to hang? I feel like I'm wrapped in barbed wire and being dragged down Fifth Avenue.'"

"The star stormed out of the show, expecting everyone to follow suit. They didn't. But they got time off anyway because the next performance was canceled, as the

disgruntled playwright stood outside, picketing the whole mess! (The star later joined him.) The producer/co-star is now suing them both for breach of contract. And another actor, when warned by the playwright that he had to jump ship or he wouldn't get into the San Diego production, had an anxiety attack and had to be revived by an emergency worker, who admitted she left acting because it was too stressful! The guy quit the show, which promptly dropped dead."

Now see if you can: Match the Musto mention (1.-5.) with the actual name (A.-E.) of each player involved in this sordid little tale. You'll notice that no answer key follows, kids. That's 'cause we think you're smart enough to figure it out on your own.

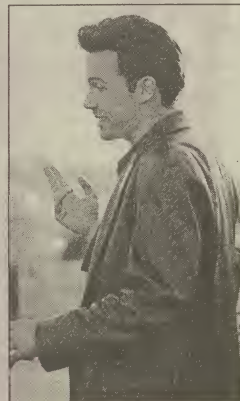
The Mentions:

1. The "star"
 2. The "actor" who got fired for yelling at the "star"
 3. The "playwright"
 4. The "producer"
 5. The "actor" who required medical attention
- The Players:
A. **Mink Stole**
B. **Paul Tena**
C. **Ronnie Larsen**
D. **Jared Scott**
E. **Aaron Wimmer**

Ben gay?

Oh-so-famously heterosexual actor **Ben Affleck** just bought the screen rights to the gay-themed project *The Dreyfus Affair* — and is angling to snag the same

page 36 ►



Ben Affleck plays gay.

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THEATRE

Scots on the rocks

'Kilt' opens New Conservatory season

by Richard Dodds

In *Kilt*, Esther teaches traditional Scottish dancing to Canadians, but the classes keep getting smaller. "Everyone's gone Irish on me," she says in a knock at the *Riverdance* phenomenon. A Scottish émigré and a former champion dancer herself, she had hoped her son would carry on the tradition. In a way he has, dancing in (and out) of his grandfather's kilt at a gay bar for tips.

Tom's rebellion is understandable, given his mother's tightly wound ways. As she tells her dance class, "The work is not to be interpreted, but lived up to. Check your personalities at the door." As for Tom's lifestyle, she calls him a "skanky tart."

Canadian playwright Jonathan Wilson's 1999 play, helping launch the New Conservatory Theatre Center's Pride season, brings this family conflict to a ferocious boil when mother and son travel back to Scotland for a funeral. While there are bouts of unlikely dialogue and fairly predictable plot twists, *Kilt* also possesses genuine warmth and humor. And the tears that it draws are honestly earned.

The funeral is for Esther's father, who once wore the kilt his grandson now owns while serving as a private in a Scottish garrison during World War II. The action periodically flashes back to 1941, as the happy-go-lucky private soothes and befriends a war-rattled officer who arrives at the funeral with a secret that both hurts and heals.

Director Stephen Rupsch's production is well-tuned to the shifting tones of Wilson's play, moving smoothly through changing locales and periods. So does the cast.

Colin Stuart plays both the cynical Tom and his garrulous grandfather as a young man, and the handsome actor slides easily



John Hutchinson, top, and Colin Stuart as Tom in *Kilt*.

in and out of these guises in a passionate, anchoring performance. Cheryl Smith, as Tom's mom, rises above some of the play's more strained dialogue in a strong performance. She and Kristi Scott, as her "dangerously spontaneous" sister, play well off each other, and Scott is particularly accomplished in her delivery of many of the play's humorous moments. Douglas Giorgis and John Hutchinson respectively play the young and

old army buddy with warm-hearted grace.

Kilt is a play about loosening up, whether you're gay or straight, young or old. Yes, the play says, you can bring your own personality to the dance. ▼

Kilt will run at the New Conservatory Theatre Center through Oct. 12. Tickets are \$18-\$28. Call 861-8972.

Fanny swatting

'Spanked!' onstage at New Conservatory

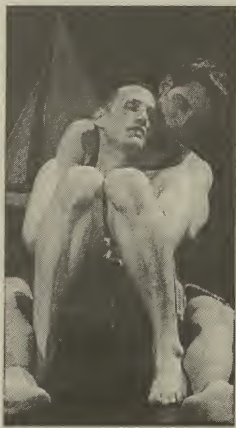
by Richard Dodds

If you were repeatedly spanked as a child, and now you find sexual pleasure in being spanked, does that make you shamefully twisted? No, according to Aaron Hartzler and Ian MacKinnon in *Spanked!* After all, the desire was spanked into you without your control, and spanking now can provide a release that can be owned without guilt.

Hartzler and MacKinnon, partners on stage and in real life, have crafted a most unusual performance piece that is confessional, psycho-drama, bare-butt spanking, and mushy love story. The loosely structured 70-minute production, now at the New Conservatory Theatre Center, is both unnerving and strangely intoxicating.

The two performers have major issues with their fathers, which are explicitly documented in the show.

In MacKinnon's eyes, he had an emotionally distant father who happened to be fascinated by mer-



Ian MacKinnon, front, and Aaron Hartzler: unusual performance.

maids. And so the young Ian had his mother fashion him a mermaid costume, and family photos are projected to illustrate it. "I adopted the form of my father's obsessions," says MacKinnon.

Hartzler grew up in a fundamentalist Christian home where his father claimed it was his Biblical duty to deliver spankings. Hartzler doesn't ridicule the rationale on its face value, but actually examines the Old Testament passages and points out that Jesus suggested death to anyone who harms a child. He also reveals a chilling incident that is made all the more so by the fact that his father continues to lecture on child-rearing to Christian groups.

Eventually, MacKinnon and Hartzler's stories come together, and, with intimate details, they explain how their respective hurts provide balm to each other. Their approach varies from conversational informality to poetic pretentiousness, but the proceedings are too honest to ever be less than intriguing.

Spanked! is almost certain to make you think, flinch, and smile. ▼

Spanked! will run at the New Conservatory Theatre Center through Sept. 14. Tickets are \$15-\$20. Call 861-8972.

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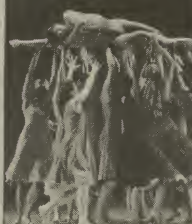
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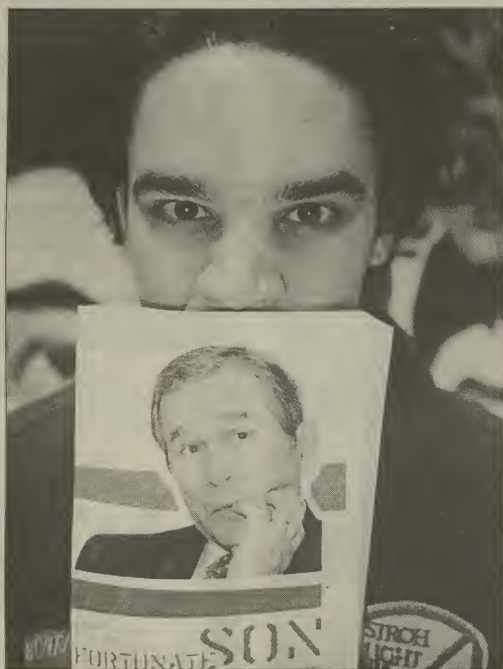
'Horns and Halos' documentary at the Red Vic Movie House

by David Lambie

It's been a nightmare. I can't even begin to tell you how much trouble this book has caused me." When we first meet him, bogarting a cigarette in a nearly deserted airport, J.H. Hatfield looks like a man who's down to his last friend, and that friend is holding a camera during the most embarrassing moment of his life.

Suki Hawley and Michael Galinsky apparently began their doc *Horns and Halos* (Aug. 28-Sept. 1 at the Red Vic Movie House) to capture the struggles of a minor author and a punk publisher attempting to relaunch a critical biography of George W. Bush. The book had already been dumped by its mainstream house, St. Martin's, after the revelation that author Hatfield was on parole in a case involving blackmail and attempted murder. As filled with haunting human moments as *Capturing the Friedmans*, *Horns and Halos* (Hatfield's slang for depicting Dubya, warts and all) manages to disprove the oldest adage in PR: that there's no such thing as bad publicity.

The dude stealing the movie is one Sander Hicks, the 20something owner of Soft Skull Press, also a punk musician and the janitor of the building in whose basement lies Hatfield's rat's nest of an office. While not showing much



Punk publisher Sander Hicks with J.H. Hatfield's controversial book.

flair for interior design or musicianship (even by punk standards, he's a rotten singer, and I don't mean Johnny Rotten), Hicks is a

natty dresser. Ironically, as his client Hatfield's fortunes sink, Hicks' fashion sense blooms. He looks especially spiffy in clothes

that mimic the uniform of a Maytag repair guy. Not to say he's vain or superficial. Hicks appears to be that rare person for whom hipness and sincerity are not oxymoronic. The guy can be emptying the trash or promising to fix a tenant's toilet and still radiate an on-camera attitude that mixes the righteousness of Mother Jones with the scene-stealing mugging of Michael Moore.

"Hatfield is not unlike every other Soft Skull author," Hicks says. "Somewhat delusional, egotistical, needs a little bit of massage. That's why we're publishing him instead of the conglomerates, because the conglomerates publish boring people, and we publish people with problems."

Hawley and Galinsky show Hatfield's escalating personal problems eating away at his good-

ol'-boy exterior to reveal a very scared and scary man inside. An eerie scene has Hicks reading a paranoid e-mail to him from Hatfield, the younger man sensing that his own good cheer, in the face of mounting attacks on Hatfield's credibility, is not going to carry the day.

Horns and Halos affirms our suspicions that the media is controlled by the rich and powerful, and that the last thing any writer should want is to become the story. Finally, in a way that is oddly touching, the movie is a thoroughly hetero example of the perils of male-bonding. It's incredibly powerful to have a film climax with a grown man sobbing. This one will stay with you for a while. ▼

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Wilson Cruz, as Alig's murder victim Angel, prepares for take-off.

Sometimes the game of love requires a little cheating...



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Party Monster

◀ Arts cover

all going to turn out terribly badly?"

Barbato laughs when he recalls how everybody reacted to the terrible anxiety by gorging on prison junk-food. "Everybody was nervously eating Ding Dongs, awful vendor roast-beef sandwiches, Milk Duds, Pop Tarts."

Prior to their meeting, Alig had boasted that he would teach Cuklin "how to French-kiss." Barbato savors the absurdity of the moment. "He never followed through in person. Once we left, Michael went back into his cell and started writing press releases about their meeting."

Bailey confesses that the making of *Party Monster* didn't produce any neat epiphanies. "What we learned was, we don't know what we learned. Life is incredibly complicated, with shades of gray. On the one hand, you have these characters Angel and Freeze [the clubkid who helped Alig kill Angel], and they're very symbolic figures. And you have James and Michael, these very real, very complex characters duking it out. Everything good is bad, everything bad is good, that's the song at the end of the film, and I think

that's what we learned."

St. James, whose book is getting a paperback reprint tied to the movie, says his feelings are infinitely more complicated. "People ask, do you still write to him, are you still friends? Basically the answer is yes, of course. It would be disingenuous of me to make money off him, to write a book about him, to participate in a movie about him, and then not answer his letters. Their relationship still stands." He adds that the process of writing *Disco Bloodbath* was a life-altering experience, allowing him a lifeboat to escape the downward spiral of post-Alig club life. "Otherwise, I'd be laying face down somewhere, out of my mind."

Cuklin, who confesses to *The Face* that he, his mom and siblings were beaten by their father before they got a legal separation from him, says this experience taught him to respect the pluck of Alig and his fellow clubkid outcasts. "Before, they were beaten up on because they were crazy. They go even crazier and everyone loves them. The weirdest thing was, everybody loved Michael, even though he was a murderer." ▼

Party Monster plays the Castro Theatre Aug. 29-Sept. 11.

FILM

'Thirteen's a charm

No-holds-barred look at LA teenhood

by Brandon Judell

Thirteen might be considered unlucky by some, but apparently when it comes to celluloid, there couldn't be a more fortuitous number.

There's no doubt that the film monikered *Thirteen* is one of 2003's best. Its startling, no-holds-barred screenplay exploring teenhood is enhanced by bravura performances and Catherine Hardwicke's exemplary direction.

This is the story of Tracy (Evan Rachel Wood), a young LA girl from a broken home. If an indifferent dad who has no time for her, and a hairdresser mom (Holly Hunter) who's dating a hunky ex-cocohed (Jeremy Sisto) weren't

Sprinkler scene in *Thirteen*: doing drugs and boys in high school.

enough for one kid to deal with, there's school. Tracy is a decidedly unhip 7th-grader. The in-girls even laugh at her socks.

So how does one escape social

isolation? How about stealing a wallet and sharing the cash with the hip gals? Then you have to start dressing like them, talking like them, doing their drugs,

Left to right: Nikki Reed and Evan Rachel Wood in *Thirteen*.

doing their boys, and then even doing them.

Evie (Nikki Reed), the lead cool damsel of junior high, instructs Tracy on all subjects, including kissing. When not seducing Tracy, she's going after Tracy's mom. Yes, the girl wants love, and she means to get it, even if in the end she destroys everyone she desires.

Reed, who co-wrote this screenplay when she was just 13 herself, is a phenomenal talent. The problem is, how did she know so much about so many intolerable things so early in her young life? You don't want to know.

But please note: This film is not a downer. It's exhilarating, as all fine art is. From Hunter to Wood to Sisto, each performance is letter-perfect. They'll wipe you out and make you glad you're receding fast from the age of acne and raging hormones. ▼

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Greece is the word

by David Nahmod

Angel by George Katakouzinos (1982). *Meteor and Shadow* by Takis Spetsiotis (1985). Both DVDs: Greek with English titles, \$29.95

Two gay-themed films from Greece are currently gracing videotore shelves. Though both were seen briefly in this country at gay and lesbian film festivals, neither has enjoyed a regular theatrical run here. Both won the Best Picture Award at the Thessaloniki Film Festival, in 1982 and '85, the years they were made.

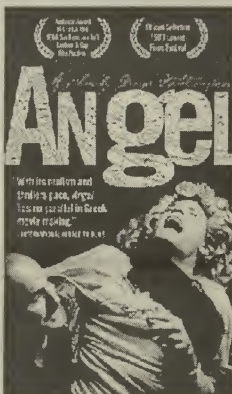
Angel remains, to this day, the most financially successful film in Greek history, and is that country's first openly gay film. It created a sensation when released, and remains potent even now in our more jaded times. Angelo is a handsome, closeted gay man, living at home in Athens with his parents and palsy-inflicted sister. Their lives are a constant struggle to survive, but Angelo alone seems to be able to bear their troubles with any semblance of dignity.

In Athens, where cruising in any form can get you arrested, he meets Michael, an intense, strong-willed sailor who promises him a life of love and stability. He's warned that Michael is not all he seems, but Angelo refuses to listen.

After they move in together, Michael, with very little persuading, convinces Angelo to become a cross-dressing street hustler. Angelo, who adopts the drag name of Angel, is now leading a triple life — he's also been drafted into the Greek Army! It comes as no surprise that trying to balance his life in and out of so many different worlds leads Angelo, and his family, to ruin.

Some may wonder why Angelo is so easily persuaded to enter the dark, dangerous world of street hustling. But it's easy to understand what led him down this path. His relationship with his angry, bitter parents is miserable, and the family is too poor to get proper medical attention for his sister. Angelo sees hustling as a way to improve his lot in life.

The film is a gut-wrenching tragedy that illustrates quite mov-



ingly the homophobia that still inflicts many of us today. When Angel, in full drag, is gay-bashed one night, the bashers are congratulated by the police, who then set out to ruin Angelo's life every way they possibly can. He is outed to his family, and to the Army, not only as a gay man, but as a cross-dressing "whore." This shuts him out of Greek society for all time, leaving the streets as his only option. His beloved Michael has become abusive towards him, and there is nowhere else for him to go. *Angel* is a disturbing film that stays with the viewer long after it ends.

Wilde side

Also new to DVD is *Meteor and Shadow*, Takis Spetsiotis' slow but visually stunning biopic of Napoleon Lapathiotis, Greece's most esteemed poet. Lapathiotis (1888-1944) was a Greek Oscar Wilde, living an openly gay bohemian life at a time when such things simply "weren't done." But he didn't care, walking the streets of Athens with his lover, experimenting with drugs, and sympathizing with the Communist movement. He was a daring person, who, like Wilde, was decades ahead of his time, helping to set the stage for the gay movement as it exists today.

The sets, costumes and locations are all lovely to look at, and Takis Moschos performs well in the lead. The film, however, has a somewhat sterile feel. Though clearly a gay character, Lapathiotis is presented as sexless. He and his constant male compan-

ion never express affection for each other, and other than one or two shots of their pinky fingers almost touching, there is no physical contact of any kind. This is no doubt a reflection of their era; but even in private, the men behave like two repressed spinsters at high tea. A little on-screen passion is sorely needed!

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We got a kick out of her

Ethel Merman's show business career

by Tavo Amador

For 30 years, Ethel Merman (1908-1984) reigned over Broadway dominated popular music. Merman introduced more standard songs than any other performer. Cole Porter and Irving Berlin praised her as their favorite singer. All her New York shows were hits. Her clarion voice and precise diction were instantly recognizable. She and Judy Garland were singing icons for two generations of gay men. Because of the current Broadway revival of her best vehicle, *Gypsy*, and locally, Klea Blackhurst's *Everything the Traffic Will Allow: The Songs and Sassy of Ethel Merman*, playing the Plush Room Aug. 26-Sept. 7, "The

Merm" is back in vogue.

Born Ethel Agnes Zimmerman in Astoria, Queens, New York, to German Presbyterian parents, she sang in churches and union halls, aiming for a musical career. Early in the sound era, Warners signed her to a movie contract, but nothing happened. Producer Vinton Freedley heard her singing at the Brooklyn Paramount and arranged an audition for George and Ira Gershwin, who were writing *Girl Crazy*. She was immediately hired, then got good reviews appearing at vaudeville's High Temple, the Palace Theatre.

In '30, *Girl Crazy* opened, and Merman stopped the show, belting "I Got Rhythm," holding a high C for 16 bars. The audience demanded multiple encores. At the intermission, George Gersh-

win rushed into her dressing room and asked if she knew what she was doing. She shook her head, and he advised, "Never go near a singing teacher." Her reviews were sensational.

Merman followed with *George White's Scandals* ('31), *Take a Chance* ('32), then went to Hollywood for *We're Not Dressing*, a Bing Crosby musical, and *Kid Millions* ('34). She wanted film stardom, but, despite several attempts, her aspirations never materialized. On Broadway, she was a sensation in Porter's *Anything Goes*, introducing the title song and "I Get a Kick Out of You." In '36, Paramount put her in the insipid film version, with Crosby. That same year, she starred in Porter's *Red, Hot, and Blue* with Jimmy Durante, dueting with Bob Hope on "It's Delovely." Her understudy was Vivian Vance, the future Ethel Mertz.

Confident eye

In Hollywood, Twentieth gave her *Alexander's Ragtime Band* ('38), supporting Alice Faye and Tyrone Power, but she lacked the glamorous looks studios expected. In '39, she and Bert Lahr headlined Porter's *DuBarry Was a Lady*. The famously insecure Lahr was thrown by Merman's brash confidence and her refusal to look co-stars in the eye, facing the audience instead. Still, they were great singing "Friendship," Porter's *Panama Hattie* ('40)



Ethel Merman: belter, dynamo.

was another smash, but the bowdlerized movie went to Sothen. In '43, Porter and Merman had *Something for the Boys*, wartime silliness, and she played herself in the movie *Stage Door Canteen*. In '46, Merman triumphed in Berlin's *Annie Get Your Gun*, her longest-running show, giving her many signature songs, notably "There's No Business Like Show Business." She commanded a record \$4,700 per week.

In '50, she was in Berlin's *Call Me Madam*, stopping the show with her duet of "You're Just In Love," winning a Tony, and repeating her role as a political "Hostess with the Mostes" on the Ball for Twentieth in the film. It did well, so the studio gave her *There's No Business Like Show Business* ('54), a ghastly story filled with many Berlin songs. She was excellent, but the film flopped. Marilyn Monroe was third-billed, and her limited musical comedy skills were cruelly exposed.

In '53, Merman and Mary Martin starred in a memorable television special, and from then on, she was a staple of variety shows and appeared in televised versions of some of her successes. In '56, she and Fernando Lamas spoofed the Grace Kelly-Prince Ranier nuptials in *Happy Hunting*.

In '59, she scored as the domineering stage mother in *Gypsy*. Stephen Sondheim, fresh from writing lyrics for *West Side Story*, was to write both words and music, but Merman feared a flop and insisted veteran Jules Styne compose the tunes. The combination was dynamite, and critics raved. Surprisingly, she lost the Tony to Martin's saccharine Maria in *The Sound of Music*. In hopes of starring in the movie, Merman toured with *Gypsy*, a first for her; but producer Frederick Brisson bought it for his wife, Rosalind

Russell.

Very risk-averse, Merman declined *Hello, Dolly!*, concerned about lyricist/composer Jerry Herman's inexperience. Instead, she guested in movies, *It's a Mad, Mad, Mad, Mad World* ('63) and *The Art of Love* ('65). In '66, she appeared in a revival of *Annie Get Your Gun* at Lincoln Center, introducing a new Berlin song, "Old-Fashioned Wedding." The show was again a smash, and was televised.

Married and divorced four times, Merman had two children by second husband Robert Levitt. In '64, she wed actor Ernest Borgnine. They separated within days with no explanations, but she devoted a blank page to him in her autobiography. In '67, her daughter died of an overdose of prescription medication, a devastating loss. In '70, she agreed to take over *Hello, Dolly!* for three months, making it the longest-running musical of the era. Her enthusiastic reception convinced her to play for nine months, her sole Broadway appearance in a role she hadn't originated.

Television work included two notable appearances on Garland's show, a hilarious Lola Lasagna in the campy *Batman* series, and guesting on *The Lucy Show*, *That Girl*, *The Love Boat*, and in films like *Ron Ton Ton* ('76), as gossip columnist Hedda Parsons. In '77, she reteamed with Martin for a television special, gave concerts, played Vegas, and spoofed herself in *Airplane* ('80), as a deranged man who thinks he's Ethel Merman. She also made an ill-advised disco recording of her greatest hits. She died suddenly from a brain tumor. To audiences, it seemed as though Niagara Falls had stopped running.

Some available original-cast recordings capture Merman's dynamism: *Gypsy*, *Call Me Madam*, and *Annie Get Your Gun*. She's well represented in show-tune anthologies and by her greatest hits collections, as well as a live recording, *Ethel Merman in Las Vegas*. Her Garland show appearances are on DVD. Unfortunately, *Call Me Madam* isn't available on DVD or VHS, but *There's No Business Like Show Business* is on tape. VHS versions of *Kid Millions* and *Alexander's Ragtime Band* prove Hollywood's lack of imagination was the real reason Merman didn't become a major movie star. ▼

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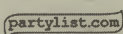
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Clubland

Arts cover

first time. Inhibitions broke down, my working-class, chip-on-the-shoulder attitude started to dissolve. I experienced a tremendous sense of vacant, carefree ease, Ketamine's 'gift of blankness.' The person dancing next to me could have been choking the life out of his companion and the Limelight could have been going up in flames, and I wouldn't have cared a jot."

Owen profiles four movers and shakers of Clubland: Peter Gatten, a French-Canadian from the sticks of Ontario who ended up owning a chain of hot New York clubs, raking in millions of dollars a week, his cut from a massive drug supermarket; famed clubkid

Michael Alig, whose murder of a drug-dealer named Angel would shine a very harsh light on the collapse of Clubland; and two figures straight out of a Martin Scorsese film: Lord Michael Caruso, Emperor of the largely hetero rave scene; and Chris Paciello, a Brooklyn hoodlum briefly turned beautiful person in the company of Madonna.

While Gatten and Alig come across as fabulously flawed but sympathetic human beings, Owen's tendency to vomit out large chunks of purple prose gives his very gory account of Caruso and Paciello's fight to be the Dons of Clubland the depressing feel of a *Sopranos* episode without the light of Tony's complex humanity. A good companion to *Party Monster*, if you have the sense to skip whole chapters. ▼

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Seasoned seductress

Jerry Hall does 'The Graduate'

by Richard Dodds

If *The Graduate's* Mrs. Robinson had been born as a stage character, dozens of actresses of a certain age would have played her by now. But movies don't get remade every few years to showcase another aspirant in a great role. In the theater, though, it's business as usual to revive a play or musical when a Vanessa Redgrave or Bernadette Peters is ready to take the plunge.

But now that we have *The Graduate* as a play, created for Kathleen Turner and starring Jerry Hall at the Curran, we can look forward to years of actresses getting a second-act career boost from Mrs. Robinson. Julia Roberts and Demi Moore aren't that far away, and further down the road we may enjoy Angelina Jolie, Jennifer Lopez, and the Olsen twins playing the aging alcoholic vixen. Too bad it's too late for Elaine Strich. Now that would have been a Mrs. Robinson to remember.

But at the moment it's Jerry Hall who's riding the vehicle, and if her fame comes from sources that don't promise great acting prowess, the former fashion



Hall finds a connection with Mrs. R.

model and current ex-Mrs. Mick Jagger manages the role skillfully. It's enough to keep the first act entertaining, but in Terry Johnson's adaptation and director Peter Lawrence's production, the second act unravels into something like a schematic mess.

Johnson based his stage adaptation on not only the screenplay for the 1967 Mike Nichols movie, but also Charles Webb's novel. In some cases, the added material can be interesting, as in the humanizing mother-daughter

drunken confessional after Elaine discovers her mother has been screwing her new boyfriend. But Nichols knew what he was doing as he built toward the wedding scene, which packs much less punch in this alternate version. And the family counseling scene led by a hippie guru is little more than an anachronistic sight gag for a story set in 1963.

Hall is seen less in the second act, which also takes a toll on the production's dramatic energies. As Benjamin Braddock, the disillusioned college graduate, the high-voiced Rider Strong is less penny-loafer rebel than a pouty Richie Cunningham from *Happy Days*. Devon Sorvari suggests abundant perkiness and little else as Elaine Robinson, and the other cast members just need to fill in the outlines of their characters.

But Hall has found a connection in Mrs. Robinson, and it's the main reason for seeing this production of *The Graduate*. But ultimately, it's not enough of a reason. ▼

The Graduate will run through Sept. 7 at the Curran Theatre. Tickets are \$32-\$75. Call 512-7770.

Out There

◀ page 30

for the gay Broadway play *Take Me Out*. Affleck told Out There's informant: "In playing a homosexual character and really connecting to that, I'd like to see if the audience will accept me in it!" Hey Ben, critics carped that you generated zero heat with a girl in *Gigli*, so why not try a guy — on-screen, of course!

Chilling out

Correction in the UK *Guardian*: "In an article about the adverse health effects of certain kinds of clothing, pages 8 and 9, G2, August 5, we omitted a decimal point when quoting a doctor on the optimum temperature of testicles. They should be 2.2 degrees Celsius below core body temperature, not 22 degrees lower."

Before the correction was printed, one reader had written in: "Even wearing your testicles outside your trousers would be

unlikely to produce a reduction of 22 degrees Centigrade from the core body temperature. Perhaps portable miniature air-conditioning units would be the answer."

An earlier correction (December 20, 2000) in the same general area: "A misprint of 'public' in the Saturday Review resulted in Neville Cardus [the *Guardian's* late cricket correspondent and music critic] being quoted as writing on Shaw: 'We had been repressed so long in our public discussions — an hour of it and not a fumble.'" ▼

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TELEVISION

Season liberally with queers

Fall preview of gay and gay-friendly television on the lavender tube

by Victoria A. Brownworth

Media outlets from the lavender tube to the hallowed *New York Times* and even *The New Yorker* have been hit by the queer stungun and can't get enough of trying to deconstruct the phenomenon. *Queer Eye for the Straight Guy's* Fab Five will of course be back for fall (until Bravo runs out of straight men desperate for a makeover), and the less-unpleasant-than-some reality show *Boy Meets Boy* will hit its peak just as other queer vehicles on the networks are debuting. Smooth.

Queer Eye has out-Will & Graced the heartland, and the impact on the tube will reverberate throughout the new season. Not since the Fab Four has America so embraced a foreign phenomenon. Last week, *Good Morning America* tried their version with straight guys, proving the stereotypes are true: straight men can't dress themselves or others; oh Mary, were the clothes dreadful. *The Tonight Show* had a two-nighter with the Fab Five in which Jay Leno got a makeover (he looked like a transvestite Gloria Swanson in *Sunset Boulevard* during his facial), and the Fab Five made macho guest Kevin Kostner quite uncomfortable as they pressed up against him on camera, which we loved. Expect to see more of the Fab Five on every network. Tabloid TV is in love with them, and so are the morning shows. Bravo and NBC have opened a virtual Pandora's box.

ABC debuts the only new queer show for fall, *It's All Relative* (Wednesdays). Promoting the hell out of the sitcom every day during *All My Children*, clearly targeting the audience tuning into the lesbian storyline there, ABC is even using the tag-line "Coming out this fall."

The premise: two middle-class professional gay men (think Will in 10 years) raise a daughter together, who falls for a bartender with ultra-uptight-conservative working-class parents. When the two decide to get married, the quiche hits the fan. The promos look funny and cutely insider queer. QDad #1 to daughter: "Everybody falls for a hunky bartender, it's part of growing up." QDad #2 looks pissed, wondering just who that hunky bartender in QDad #1's life was. Certainly the premise has more possibilities than CBS' disastrous two-weeks-and-it's-canceled Nathan Lane vehicle, *Charlie Lawrence*. Think of *Relative* as a *Dharma and Greg* for queers. It could work. Plus it stars one of the funniest women in the world, Harriet Harris.

Erotic roundelay

The next most queer-looking show is the much-hyped NBC sitcom *Coupling*, airing in the oh-so-coveted Thursday night lineup. Edgy queer-straight-bi-pan sexy, the promos for this sitcom say it all: a man and a woman in bed, the woman morphs into another man, then the two men morph into two women, then... you get the picture. Breasts and butts are bared. It looks blue enough to get Jerry Falwell, Pat Robertson and the other bedroom Fascists in a tizzy. Sweet.

Tuesdays on NBC, *Whoopi* tries her hand at sitcom. Some larger-than-life celebrities have

been able to make these transitions to the small screen (Bill Cosby had an incredible run), but others (Bette Midler, Nathan Lane — now 0 for 2 — and Ellen DeGeneres, post-coming out) failed miserably. Certainly it's time for a major network to showcase an actor of color again and a woman at that, but the promos look dismal. Nevertheless, Whoopi Goldberg is a virtual comic icon who has previously made nice silk purses out of sow's ears (like that Oscar for *Ghost*).

Also on the queer end of fall, Ellen is back on the one network she hasn't tried, NBC. She's still queer, but will her show be? *Ellen* debuts September 8 at 3 p.m., which does beg the question of audience, since most queers (even lesbian mothers) are working then, and it's hard to imagine that

the same audience who just watched *Montel* interviewing girls who had sex with their [fill in the relative] will be tuning in for a talk show hosted by a lesbian comedian. But we could be wrong. We would have liked to see *Ellen*

on late night, like Conan, Jay, Dave or even Carson Daly. Women just can't seem to break into late-night TV, and Ellen has the, pardon us, balls for it. She's been funny lately in guest appearances and on her HBO special, so

maybe she has her comic groove back. And maybe NBC, the queer-friendly network, will be the charm for her in her third TV venture.

When pretty boy Rob Lowe isn't out stumping for Arnold Schwarzenegger ("I'm not a campaign manager, but I played one on TV"), he'll be starring in what

looks to be the best new drama series for fall, NBC's *The Lyon's Den* (Sundays). Grishamesque conspiracy theories with a little *Advise and Consent* tossed in, it's politics, intrigue and lawyers, oh my. Definitely worth a look, especially since *The Practice* has lost half its original cast, most of its oomph, and its Sunday night placement.

Also worth a look is NBC's *Las Vegas*, starring Josh Duhamel, the gorgeous, Emmy-winning hunk who played Bianca's best friend on *All My Children* until last season, when he jumped off a cliff and left the show to pursue bigger things. *LV* also stars James Caan, who seems to be taking the same Dorian Gray meds as Dick Clark. Flashy, sexy and full of the kind of bad-ass fun that only the casino-in-the-desert can provide, *LV* (Mondays) looks prime.

Sisco system

Bad-ass is how ABC is promoting *Karen Sisco* (Wednesdays), hoping to cash in on the

Girl Power set in motion last season with the network's ratings blockbuster, *Alias*. Karen Sisco is a federal agent, daughter of a cop, and always has a weapon at the ready. Think *Jordan's Crossing* with edge.

Gearing up to give *ER* a run for its ratings is the new ABC thriller series *Threat Matrix* (Thursdays), about the government, terrorism and world politics. Playing the terrorism card didn't work very well for last season's CBS vehicle *The Agency*, but perhaps the viewing audience is more inured to violence from watching the news every night. Worth a look, if art-imitates-life doesn't scare you too much.

It looks like romance will outdo the scare in CBS' *Joan of Arcadia* (Fridays) starring Amber Tamblyn. It's a supernatural drama series geared toward the *Buffy*, the *Vampire Slayer* crowd, with another super-heroine at the ready to take on

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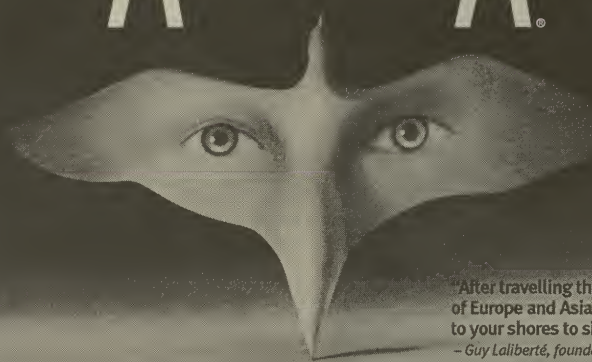


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Profiles in courage

Nigel Kennedy's 'East Meets East'

by Tim Pfaff

The insistent, pulsing wheeze of an accordion sets the stage for the entrance of Nigel Kennedy's electric violin on the first number, "Ajde Jano," of his latest recording, *East Meets East* (EMI). Before you jump to the conclusion that the British violinist is just up to more of his prankster/popster/popstar-wannabe tricks, sit out the track. If sit you can. The song (and the rest of this collection of Romani (gypsy), East European and Arab music — fused and un-, plugged and un-) is supercharged stuff, hard to get enough of and yielding more at every listening.

If you haven't kept up with the Nig' (which can be a part-time job in itself), he's playing with the Polish Kroke (pronounced "Croaker") Band on home turf. One of his (three) homes is now in Krakow. But, altogether more to the point, in his play with this band — Tomasz Kukurba (viola, flutes, percussion, vocals), Jerzy Bawo (accordion, vocals) and Tomasz Lato (double bass) — and assorted guest artists, he sounds



news — that is, if it were more than just a US coalition partner — this could be today's *Graceland*. (And have we ever needed such an album more?) The Arab East is never far from Europe's here, and there's yet time for *East Meets East* to bring people together.

No texts are provided for the CD's few vocals, but you don't have to know what guest singer Natacha Atlas is singing on "Ajde Jano" to know what this powerful vocalist, a cult figure in Europe but virtually unknown elsewhere, is singing about. It's about staying alive and being alive in killing times. By the somber second track, "Lullaby for Kamila," it's clear that this CD is far from sim-

merge is complete.

"Eden," as just one example, finds Kennedy leavening the sad, opening strains with acoustic "gypsy violin" at its most fetching, and then moving in and out of the limelight with ease and grace. The track is a half-dozen songs in one, Kennedy but one musician in four.

The craftily named "T 4.2" is an out-and-out rock number, yet Kennedy's contribution, on electric violin at the top of its range (one of his other homes), is otherworldly. The energy and drive of "Dafino" and "Jovano Jovanke," both threshold experiences, melt into the plangent "Ederlezi," in which Kennedy's violin soars quietly over an eerily grounding tremolo from the other strings.

The lush, complex "One Voice" traces a single, achingly simple tune through renditions by Kennedy, guest Abdul Aai, and string players from the Kraków Philharmonic — "three musicians of three faiths," as the brief liner notes aptly put it. By the time you reach the CD's one solo track, "Lost in Time," you have, against all odds, forgotten that this is a Kennedy CD. The searing acoustic solo is as penetrating and bravura as anything he has put on disc. The musical description of a cold night in Poland freezes onto your soul, leaving a hot spot.

All that said, it would be to miss the point altogether not to point out that most of this music is rollicking, energetic in the extreme, rhythmically propulsive (and frequently in accelerando), and as fun as music gets. Someone even whistles on the final track, "Kukush," and I want in my deepest soul to think it's Kennedy.

This indelicately gifted artist has paid as high a price as any I have witnessed or met (two charming, maddening, ultimately baffling interviews). For every moment of unalloyed glory, there has been the psychic dislocation of slam-dancing through Beethoven in Converse All-Stars and antic clothes. And, temporarily but most excruciatingly, the name change, to just Kennedy, which even he could not sustain. It's truly great to have Nigel back, and home at last. ▼

Kennedy plays with the Polish Kroke (pronounced 'Croaker') Band on their home turf, and sounds more at home in Krakow than he ever did in London.

more artistically at home than ever before.

What a long, strange trip it's been. Dead center in the heady emotional mix throughout this CD is joy of the most ecstatic type. For many a longtime Kennedy observer, it's hard not to feel that level of joy for — as well as from — this indecently gifted musician. This is the non-classical CD he's been trying to make for the better part of his quarter-century career, and it is vastly worth what has been a long and often uncomfortable wait.

If Poland were more in the

ply upbeat, but joy keeps breaking through in the most startling ways, gestures that vault you out of your expectations.

In synch

It's little surprise that one of the finest numbers is called "One Voice," since this entire CD represents Kennedy's tightest collaboration with other musicians — any other musicians — to date. He's so present you barely notice him. In virtually every other non-classical disc he's made, the violin has sounded like either an intruder or an outsider. Here at last, the

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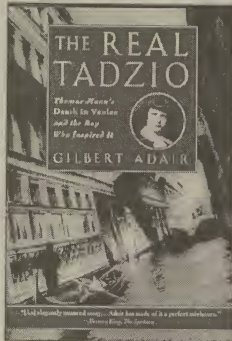
Boy, oh boy!

by Robert Julian

The Real Tadzio by Gilbert Adair; Carroll & Graff, \$10

Gilbert Adair successfully explored the soul of Thomas Mann's novella, *Death in Venice*, with what might best be termed a "tribute novel," *Love and Death on Long Island*. Adair subsequently saw his novel turned into a motion picture starring Jason Priestley and John Hurt. Now back on the same track, with *The Real Tadzio* Adair provides a biographical sketch of the young boy who inspired Thomas Mann to create an immortal pubescent male siren who lures an aging composer toward his death.

The "real" Tadzio was Wladyslaw Moes, a young Polish boy traveling with his family in Venice at the same time Mann and his



counter in Venice. Upon Mann's return home, he spent the next year writing the classic novella.

Wladyslaw Moes was unaware of his impact upon Mann, and only recalled the 1911 Venetian visit many years after

scended upon his country and his family. After spending years in a German prisoner-of-war camp, he returned home to his wife and children to find they were impoverished by the confiscation of their assets in a newly communist Poland. He died in 1986, at the age of 86, and lived long enough to see Luchino Visconti's 1971 film version of the Mann masterpiece.

Adair does a good job illuminating the similarities and differences between the literary Tadzio and the real Moes. When actual photos of the young Moes reflect a less-than-gorgeous adolescent, Adair's writing excels. He explains the fluctuating definition of beauty with remarkable insight. "Human beauty... not only ages but dates. It ages... as the bearer of such beauty finds it progressively eroded by the passage of time. But... it dates on a socio-aesthetic level. The result being that someone once regarded as the absolutely unsurpassable epitome of gorgeousness gradually comes to seem, well, a lump."

Author Adair produces a brief but compelling illumination of one of the 20th-century's great works of fiction. The dying writer Aschenbach's fascination for his muse Tadzio has become a contemporary archetype for a man/boy attraction at least as old as Ancient Greece. *The Real Tadzio* serves as an interesting footnote to this corner of gay history. ▼

The author Thomas Mann had only one passing encounter with his muse, Wladyslaw Moes, in Venice.

wife arrived for a holiday. Young Moes was only 11 at the time, but Mann's perception of his physical perfection served as inspiration for the character Tadzio in *Death in Venice*. The author and his muse had only one passing en-

the book was published and Moes' sister recognized the family in the text. As a child, Moes was part of the Polish aristocracy, and he remained a devoutly heterosexual *bon vivant* until the horrors of World War II de-

Lavender Tube

◀ page 37

evil. Tamblyn's a strong actress and, like Sarah Michelle Gellar (*Buffy*), grew up on soaps. Tamblyn's worth a look, even if the show is on CBS.

We're also looking forward to the new ABC sitcom airing Fridays, *Hope and Faith*, starring two of our favorite comic actresses, Kelly Ripa and Faith Ford. The premise: Faith is happily settled in her suburban home when sister Hope (Ripa) comes to stay and wreak havoc. The promos are laugh-out-loud funny, and with two such stellar comedienne, it's

hard to imagine this won't be a winner.

H&F will be vying with another favorite comedienne, Wanda Sykes, for that Friday spot. Sykes has her own sitcom, *Wanda at Large* on FOX. A midseason replacement renewed for a full season, the show is beyond hilarious. Sykes may be the funniest woman on TV. Whoopi could tune in for pointers.

Soaps are ongoing: no new seasons, just one looing season ("like the sands of time, so go the *Days of Our Lives*"), with stories ebbing and flowing, new characters debuting and others leaving. But Bianca's storyline on *All My Children* will definitely stay front-

burner throughout the fall, and lesbian lover Lena will remain in the picture. ABC's *One Life to Live* may bring in a gay character as well, Marcie's queer brother who's in the military. Marcie has referred to him several times recently as she continues her peace campaign on the Lanview University campus.

What you can expect for fall is that queer (even the use of that controversial term) will continue to be chicer than chic, at least on the tube. Real life? Well, stay tuned. ▼

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OUT & ABOUT

Calendare

by Mark Mardon

Lots o' fests

Give it up for ol' Sol this weekend! If the weather holds, things will be hot and steamy over the Labor Day holiday, perfect for getting out to some art and theater festivals—and boy oh girl are there a bunch of them this year!

In Golden Gate Park's Sharon Meadow, it's the 19th Annual Labor Day Weekend Event, "A La Carte, A La Park," a three-day event (Aug. 30-Sept. 1) with continuous food, beverages and music, a benefit for Friends of Recreation and Parks. Visit themed pavilions, sample cuisine from diverse restaurants (P.J.'s Oyster Bed, First Crush, Enrico's, Asqew Grill, T.J.'s Gingerbread House, Left at Albuquerque, Ribs & Things BBQ & Soul Food, etc.). Premium wines, micro brews and margaritas. Live music by great bands from noon-5pm each day. This is a "Zero Waste" event with a no Styrofoam policy and recycling for cans, bottles, plastic and cooking oil. Only compostable cups/utensils used. Leftover food to be donated to the homeless through Food Runners.

On the north side of the Golden Gate Bridge, The Sausalito Art Festival assembles some 20,000 original works of art—paintings, sculpture, ceramics, jewelry, fine glass, woodwork, mixed media, and photography—for a gay-straight alliance of shopping and sightseeing along the Bay shoreline. Lots of big-name bands will be playing, but you'll have to get up early to catch it, the great queer rock band, who take the stage at 10 a.m. Saturday. The fest starts at 9 a.m. Sat., Sun. and Mon., and runs until 5 or 6 p.m. Admission is \$20 (\$10 seniors; \$5 children; under-6 free). For tickets and information, call 415-331-3757 or surf sausalitoartfestival.org

If you're in the mood to drive south past Half Moon Bay, you can catch even more art on display amid cool redwoods at the "40th Annual Kings Mountain Art Fair," where 130 artists' juried works will be on display. This quaint village fair boasts quiet; it has no bands, no wine tastings, just art and redwoods. Hiking trails abound. Proceeds support the local volunteer fire brigade. Maybe you'll find your very own John-boy Walton! For details and directions, call 650-851-2710 or go online at www.kingsmountainartfair.com

Of course there's the opening night of the "San Francisco International Arts Festival" (see Thursday listing), the umbrella presenter for lots of groups and solo artists in a wild/wide variety of programs—not unlike our own Queer Arts Festival.

And as if that's not enough, simultaneously there's the fab 12th annual "San Francisco Fringe Festival" put on by EXIT Theatre (see Wednesday listing). Among the offerings will be Aussie Trevor Wight's coming-of-age history of disco dancing, "The Disco Prophecies," which touches on a theme dear to our hearts; and there's "Diagnosis: Jew Pain (Slideshow of a Life in Progress)," an account of growing up bisexual in a conservative Jewish family, which promises to be a hoot. There's even a bondage drama, "Naked Inquisition," which examines the dynamics of the oppressed and the oppressor.

If that doesn't work for you, you can always take a class in Bondage. See the listings! ▼

Erj

Trikone's 'Filmistan' @ ATA Gallery

Opening night gala: Trikone presents "Filmistan," the queer South Asian international film festival. Gulabi Aina, Kali vs. the Evil Foot, and photographs by Anisha Narasimhan. \$7. 8pm. Artists' Television Access, 992 Valencia (at 21st St). Info/tix: trikone.org

MAX TGIF

@ The Eagle

Join the Men of MAX for a BeerFriday TGIF fundraiser beer/soda bust to benefit the Tsunami Swim Team. Speedos, Speedos, Speedos! Yes, those hot swimmers from the Int'l. Gay & Lesbian Aquatics Championships will be there. \$20 door. 6pm. 12th & Harrison. Info: www.maxonline.org

'Pandemonium!'

@ Theatre Rhinoceros

Custom Made Theatre Company presents "Pandemonium! An Evening in Hell with David Mamet and Gertrude Stein," featuring Mamet's *Bobby Gould in Hell* and Stein's *Doctor Faustus Lights the Lights*. Both of these rarely produced plays shine light on our modern choices, our fear of the natural, and the need for redemption. While one playwright writes in a repetitive, lyrical style, the other employs the staccato rhythms of the urban world. \$15 (\$12 students/seniors). 8:30pm Thu-Sat; 7:30pm Sun. Thru Sept 14. Theatre Rhinoceros Studio. Tix/info: 861-5079; www.therhino.org

Sat

'Tao of Leathersex'

@ Madame S

Kinky GAM presents "The Tao of Leathersex," a demonstration and hands-on workshop on basic bondage techniques for gay/bi A&P men, their intimate partners and their play-buddies. Sponsored by Asian and Pacific Islander Wellness Center. Participants will learn simple yet safe and effective methods for tying with rope and other materials. A&P participants encouraged to invite one or two male guests with whom they feel comfortable exploring bondage in a supportive, supervised setting. Free (registration required). 7:30-9:30pm. 321 Seventh St. (at Folsom). Info/reg: Ben Chan, 292,3420, ext. 362; kinkyGAM.org

'Summer Swing Dance Blast' @ The Center

Queer Jitterbugs presents "Summer Swing Dance Blast," a community party with easy and free lessons by award-winning queer swing dancers. Four DJs spin all night for all you cool swingin' guys and gals. No partner or experience needed. 7:30-8pm beginning E/C swing; 8:00-9pm fancy and easy 6- and 8-count Lindy moves for all. 9pm-midnight open dance party! \$10 donation (half off if under 21 or for anyone with a Queer Swing Pass). SF LGBT Community Center, 1800 Market St. (at Octavia). See Wednesday.



Trevor Wight offers his solo show "The Disco Prophecies" as part of the 12th annual "San Francisco Fringe Festival." See Wednesday.

'Reprocessing Information'

@ SFMOMA

Opening: "Reprocessing Information," an exhibition of artworks that employ information as both primary subject and medium. Organized by Benjamin Weil, SFMOMA curator of media arts. Featuring works by Ant Farm (Chip Lord, Hudson B. Marquez & Doug Michaels; irreverent pop humor & political critique; best known for "Cadillac Ranch," 1974, a group of 10 Cadillacs buried fins-up in a field of Route 66 in Texas); Anthony Disenza (spectacular high-speed info overload via compressed TV footage); and Pierre Huyghe (his "The Third Memory" retraces Sonny Wortzik's famous bank robbery of August 22, 1972,

when he was driven by passion and the need to raise money for his boyfriend's sex change). Their video pieces explore the pervasiveness of the mass media in contemporary life and the ways in which mediated information influences what we perceive as "the real." \$10 gen'l; \$7 seniors; \$6 students; SFMOMA members/children free. Daily (except Wed.) 11am-6pm (till 9pm Thu.). Thru Feb. 8, 2004. 151 Third St. Info: 357-4000; sfmoma.org

'Filmistan' @ ATA

Trikone's "Filmistan" festival continues with *Tales of the Night Fairies*, about the union of gay and straight sex workers. \$7. 4pm. 992 Valencia (at 21st St). Info/tix: trikone.org

Acid Housewife @ Club FAB, Guerneville

In concert: Stage, television, video sensations Acid Housewife, singing and dancing rock 'n' roll greatest hits, all done with tight harmonies and tighter outfits. Your mother may not have sounded as good, but hopefully she looked a lot better! DJ Matt Consola (Fusion, SF) follow the show, spinning retro-disco-rock and house. \$10 (\$15 b4 10pm; doors open 9pm). Club FAB, 16135 Main St., Guerneville. Info: 707-869-5708.

Syn

SF Hiking Club

Join other outdoors lovers for a Muir Beach Loop Via Tennessee Valley Hike. Enjoy views of the rolling hills and the ocean, a meditation garden and a dip in the ocean. It's a moderate 11-mile hike with a 2,000-ft. elevation gain. Meet 9am under the large Safeway sign at Market & Dolores. Info: 487-6410; www.sfhiking.com

'Filmistan' @ ATA

Trikone's "Filmistan" festival continues with *Dangerous Living and Laxmi* (5pm) and "Long Tales in Short Shorts" (8pm; a selection of shorts full of shock, sex, family and fun). \$7. 992 Valencia (at 21st St). Info/tix: trikone.org

Scott Capurro

@ Burial Clay Theatre

"Make It So" Productions presents devilish comedian Scott Capurro in his one-comic show "iEn Fuego!" \$15. 8pm. Afro-American Art & Culture Center, 762 Fulton St. (at Webster). Tix/info: 863-0741; www.makeitsoproductions.com

Mutilated Mannequins @ Hemlock Tavern

From the dark corners and alleyways of the SF indie art-rock underground music scene come Mutilated Mannequins, celebrating the release of their debut CD *Lordship and Bondage*. Led by maniacally operatic diva Mannequin Lamar, the trio mixes synth sounds, distorted guitar, drum programming, and eerie vocals to create theatrical,

melodramatic death rock and heavy metal. Says Larmar: "It's beyond good and evil; there is only action and power, exploitation and dehumanization leading to hopelessness, despair and rage." Also playing: Virgin Suicide. Hemlock Tavern, Polk & Post. Info: www.mutilatedmannequins.com

'Trannyshack vs. 1984' @ The Cat Club

It's retro music meets drag night as two clubs unite for an all-out New Wave assault on the senses: "Trannyshack" hostess Heklina presides over an all-'80s drag parade in the backroom, featuring Suppositori Spelling, Glammore, Putanesca and many more stars! Meanwhile in another room shake yer booty to the sounds of DJs Dangerous Dan (New Wave/Synth pop), Damon (glam rock), Melting Girl (gothic/industrial) and Jules ('80s rock). All the fun of the '80s, minus acid wash & Ronald Reagan. \$12. 9pm-3am (show at midnight). Info: heklina.com

'SuperTRASH'

@ The Powerhouse

Get an old-school education (or take a trip down memory lane) as DJ Bus Station John curates a special 5-hour set of '70s & '80s gay bar/bathhouse retro-homo classics & curios in this holiday edition of "SuperTRASH." Featuring sounds from the Trocadero Transfer/SF to the Paradise Garage/NYC and beyond. Wet Jockstrap Contest at midnight! \$100 cash prize! \$3 cover. 9pm-2am. 1347 Folsom St. (btwn 9th & 10th). Info: 552-8689.

Mon

'Cowgirlpalooza'

@ El Rio

Modern Times Bookstore and El Rio present "Cowgirlpalooza," a music-filled end-of-summer evening featuring bands, books, booze and barbecue. Kick up yer heels to the sounds of Nashville Recording Artist Marshall Chapman (author of *Goodbye, Little Rock and Roller*), The Bootcuts, Parton Me, The Bellyachers, Donna Boatman,



Defne Eng, Yukie Fujimoto, and Brittany Brown unveil new dances at ODC Theater's "Pilot 41: Seams Like These." See Wednesday.



Acid Housewives Meridith (Trauma Flintstone), Janet (Mark Sargent), Crystal (Jason Scott) and Louise (Roderick McFarland) get their rocks off at Club FAB at the Russian River. See Saturday.

Big Lou's Polka Casserole and Train Wreck (including Kathi Kamen Goldmark, author of *And My Shoes Keep Walking Back to You*). \$10. 3158 Mission St. Info: 282-3325; moderntimesbookstore.com

Queer Swing classes @ Jon Sims Center

Queer Jitterbugs offers Queer Swing classes by award winning dancers. No partner or experience needed. 7pm Level 1 beginners original Lindy Hop Swing class (or take it at The Center on Wednesday). 8pm and 9pm intermediate Level 2 and 2-plus classes. Prepay and get half off the monthly party. Under 21 half off. Jon Sims Center; 1519 Mission St. Info: 415-305-8242; queerjitterbugs.com.

Tue 2

Radar Reading Series @ Main Library

An evening of literary readings and lively conversation with LA poet Clint Catalyst, author Inga Muscio, filmmaker Peter Pizzi, and poet Michelle Tea. Free. 6-8pm. Main Library, Lower Level, Latino-Hispanic Community Meeting Room, 100 Larkin St. (at Grove).

Jazz @ Intersection

Jazz at Intersection Fall 2003 Series, in association with Noir Records, presents Larry Ochs from Rova Saxophone Quartet and local drumming powerhouses Scott Amendola and Donald Robinson. \$12-\$15 sliding. 8pm. 446 Valencia (btwn 15th & 16th). Tix/info: 626-3311; www.theintersection.org

Wed 3

SF Fringe Festival

The San Francisco Fringe Festival offers adventurous entertainment at a variety of theaters over a 12-day period, with 34 different "core" Fringe shows in a rotating schedule near Union Square, plus 20 "Bring Your Own Venue" shows at locations throughout the city. \$8 per show or less. \$55 "Frequent Fringer" pass good for 10 shows. Showtimes: Mon.-Thu., 7, 8:30 & 10pm; Fri. 7, 8:30, 10 & 11:30pm. For complete schedule call 673-

3847 or go online at www.sf-fringe.org

'Beach Blanket Babylon'

@ Club Fugazi

Steve Silver's *Beach Blanket Babylon* trots out Arnold "The Terminator" Schwarzenegger in leather drag, doing a macho musical tribute to his quest to be the governor, as Show White continues her fast-paced musical tour around the world in search of a prince, along the way encountering Oprah Winfrey, Jennifer Lopez, Martha Stewart, Hillary Clinton, the Bush family, Barry Bonds and more. \$25-\$70. 8pm Wed. & Thu.; 7pm & 10pm Fri. & Sat.; 3pm & 7pm Sun. 21+ w/ID. 678 Green St. Tix/info: 421-4222; beachblanketbabylon.com

'Pilot 41'

@ ODC Theater

The ODC Theater and ODC School present "Pilot 41: Seams Like These," an evening of dance from emerging choreographers Brittany Brown, Yukie Fujimoto, Kelly Kemp, Sarah Sass, Defne Eng, and Jamie Ray Wright. \$12. 8pm. 3153 17th St. (at Shotwell). Info/tix: 863-9834; ticketweb.com; odc-dance.org/theater



Tere O'Connor Dance performs "Choke" and other premieres at the debut of the San Francisco International Arts Festival at Yerba Buena Center for the Arts. See Thursday.

Thu 4

'Ba-da-BINGO'

@ MCC-SF

The Sisters of Perpetual Indulgence invite you to "Come on down! You're the next contestant as the Sisters present 'The Price is Right Bingo!'" This latest edition of the hit "Ba-da-BINGO" series features special live musical guest Dangerous Martini. Your \$12 admission gets you 8 games of Bingo with cash prizes totaling more than \$1,000, special gifts, a chance to win a DVD player or digital camera, and entertainment galore! Wear a wig and get two extra door-prize tickets. Doors open 7pm. 150 Eureka St. Info: www.BadaBingo.org.

'Thursday Night Live'

@ The Eagle Tavern

Rock out with Mutilated Mannequins, Veronica Lipgloss and the Evil Eyes, the Sixteens, and the Last Dance. 12th & Harrison.

Daphne Gottlieb & Felicia Luna Lemus

@ Modern Times Bookstore

Enjoy a double-header of new queer writing with Felicia Luna Lemus (debut novel *Trace Elements of Random*

Tea Parties, Farrar, Straus & Giroux) and Daphne Gottlieb (*Final Girl*, Soft Skull Press). Free. 7:30pm. 888 Valencia St. (at 20th St). Info: 282-9246; moderntimesbookstore.com

'San Francisco International Arts Festival' @ YBCA

Opening night: Mutually Assured Productions & Door Dog Music Productions present "The First Annual San Francisco International Arts Festival" (SFIAF), through September 21, featuring the "San Francisco World Music Festival" and artists from at least 15 countries in the disciplines of dance, music, film, opera, theatre and visual arts. Events will be held in venues throughout SF, including Yerba Buena Center for the Arts Theatre and Forum, the War Memorial Opera House, the Asian Art Museum, Intersection for the Arts, and site-specific locations throughout the City. Partners in the fest include the SF World Music Fest, Bay Area Hip Hop Theatre Festival, Intersection for the Arts, YBCA, Asian Art Museum, San Francisco Opera, Earplay, Afro Solo and Circo Zero. TONIGHT: New York choreographer Tere O'Connor makes his SF debut with two programs: (Fri. & Sat.) "Choke" and "Winter Belly" (set to the haunting music of Russian composer Sofia Gubaidulina) plus an untitled new work; and (Sun.) "Lawn," an evening-length multimedia work combining O'Connor's innovative physical language with film. \$18 & \$28. 8pm Sept. 4-6; 7pm Sept. 7. YBCA Theatre, 700 Howard St. (at 3rd St). Tix/info: 824-8844; www.sfantartsfest.org

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LEATHER SCENE

Splendor in Seattle

Bonedsteel & Ryan are NW Sir & boy

by Mister Marcus

It was definitely sleepless in Seattle last weekend when Gene Romaine and Mark Nunley launched their first effort at producing a leather contest with the 2003 version of Northwest Leather Sir and boy competitions. The production involved the Cuff Bar, Seattle Eagle, Neighbours nightclub, and Guppy's, the newest neighborhood watering hole located in West Seattle.

The meet-and-greet was at the Cuff, the interviews and victory party were at the Eagle, the contest was at Neighbors, and the victory brunch on Sunday was at Guppy's.

Two Sirs (Eric Bonesteel and Joseph Bowers) and two boys (Rusty Jones and Larry Ryan) faced judges David Labriola (head judge), Dale Breunig, Tobin Britton, Tristan Steel, Tony Buff, Mark Jurenka, and yours truly. It was a blast judging with the group that put the contestants through the paces during interviews, speeches, fantasies and physique competition.

Things got off to a patriotic start when Boy Rusty opened the contest singing both the US and Canadian national anthems. Gary Vandeventer and Fraser Picard emceed the show, and they did a great job stretching and making it a delightful experience.

Miss Manila entertained the boys, and took part in one of the fantasies, which brought the house down.

Tony Frazier and Tristan Steel made step-aside speeches that were less than 10 minutes long, and received big ovations. It was a no-nonsense interlude and Matt Leeds and Alyxx Feller, the tallymasters, calculated the scores in record time.

The results: Eric Bonesteel was named Northwest Leather Sir and Larry Ryan was named Northwest Leather boy. They both advance to compete for the international titles in St. Petersburg, Florida in October.

Kudos and accolades to Gene



Boy Larry Ryan, left, and NW Leather Sir Eric Bonesteel won the Northwest Region Leather Sir/boy contest in Seattle last Saturday night, August 23. They both advance to compete in the finals in St. Petersburg, Florida in October.

Romaine and Mark Nunley for pulling off a great weekend. Countless volunteers are to be thanked, as well as the celebrants who gathered at Guppy's on Sunday to congratulate and encourage their newest titleholders.



Leather

Special thanks to Richard Canning for making dynamite coffee and omelets to die for. It was great seeing San Francisco's first ever Leather Daddy's Boy Jake Banks and the irrepressible Mark Ziegler, always great for a few laughs.

Yes, it was sleepless in Seattle for many of us, but it was worth it. Already everyone is looking forward to next year's edition!

Updates & corrections

I erroneously reported last

week that the International Master and slave title contests were to be held at Ms. World Leather weekend in 2003. The truth is that IM Master and slave will stay and be produced in Dallas in conjunction with the South Plains Leather weekend.

It's the Mr. and Ms. International Deaf Leather titles that will be held in conjunction with Ms. World Leather in 2004, also in Dallas. My apologies to all whom may have been confused.

I returned from Seattle late on Sunday, but at my deadline had not received reports on the 2003 Leather/Levi Weekend at Saratoga Springs, nor the results of the Great Lakes Leather Sir/boy competition in Indianapolis. When I find out, you'll be the first to know.

Also, the Mr. Daddy's Leather 2004 contest is on Thursday, September 4th, not as I posted it last week! Sorry bout that Bob! ▼

EVENTURES IN LEATHER

Friday, August 29

Russian River Leather boy Roger Hunt offers up "A Cockring Auction" (to benefit Sonoma AEF) at the Russian River Eagle tonight at 2100. Bid on celebrity cock rings that belonged to Brian Williams, Philip Linder, Tom Braddock, Michael Myhand and Roger Hung himself!

Saturday, August 30

Palm Springs Boys of Leather first fund raiser at the Barracks from 2200 to 2400 hosted by Mr. Palm Springs Leather Don Mentink.

Weekend, August 30-September 1

Philadelphians MC "State Fair" weekend run at Valinor Farms, PA. For info: statefair2003@hotmail.com.

Sunday, August 31

The annual SF Leather Daddy's Boy contest at the Eagle Tavern, 1500-1800, with an \$8 beer/soda bust and stepping aside of Will Brunner. Don't miss this one!

Wednesday, September 3

Boy Bust Buddies at 933 Harrison, doors open 2000 to 2300. For details, dial up 777-HEAD.

Thursday, September 4

Mr. Daddy's Leather 2004 contest at Daddy's bar. Applications are available now at the bar. Ask any bartender for one! Winner goes on to compete at Mr. SF Leather 2004 on Sat., September 27.

Weekend, September 6 & 7

Lots of leather people will be attending the Russian River Jazz Festival in Guerneville, and you know the bars will be jumping!

Weekend, September 11-14

Finding yourself in Las Vegas? It's the Las Vegas Mr. Leather contest at the Blue Moon Resort. For more information on this one click on: <http://scent-cerelyoursmrlv2003.htm>.

Saturday, September 13

Annual Butch Revue at the Hole in San Diego. This one is getting bigger and better. For info, email to: lthrwitch3@yahoo.com.

Weekend, September 19-21

Also getting bigger and better, the Mr. Dixie Belle Leather contest at that world-famous bar in Kansas, City, MO.

Twice blessed

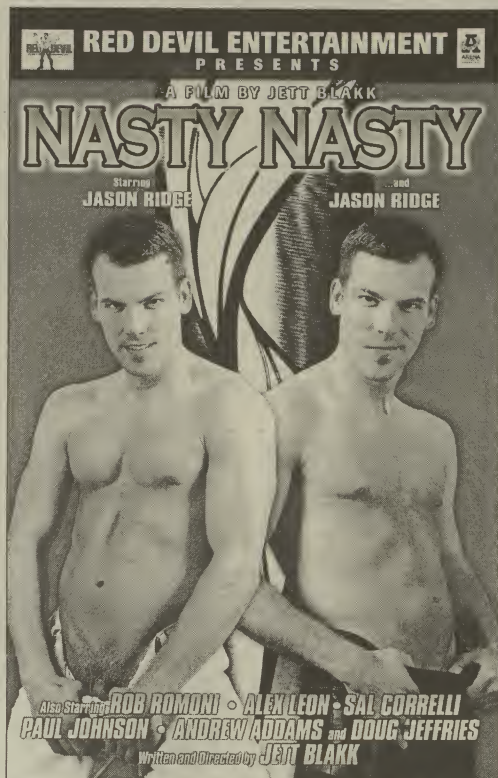
Twin sex in Red Devil's 'Nasty Nasty'

by John F. Karr

The new issue of *Teen People* isn't groovy just because of shirtless coverboy Seann William Scott — with a crotch-spread fold-out poster inside! — or even because of a bonus second fold-out poster of groovy Colin Farrell. Like, dude, I taped the pictures into my groovy guy scrapbook right away. What makes this *Teen People* particularly swell is that it's probably the only magazine in the whole world beside *Watchtower* that doesn't mention *Queer Eye for the Straight Guy*.

Here's something newer than the show about the Fab Five. It's a nifty porn thriller called *Nasty Nasty*, which has been named twice because it's about a pair of identical twins: the Fab Two. Actually, there's only one. But with some groovy split-screen technique that director Jett Blakk picked up from Brian de Palma, we see tasty new star Jason Ridge coming and going. Only in the exciting finale do the twins come together to cum together, and then some equally groovy camerawork convinces us Jason's actually making out with himself. (Well, you can nit-pick: the body double doesn't have Jason's nut-colored balls. Somebody shoulda called the makeup girl. But why quibble when the gobbles so good?)

What else is nifty? *Nasty Nasty* has brisk Bernard Herrman-esque theme music (composed by Jake Render) and stylish *North by Northwest*-esque titles (by Adam Rom). Pace, Hitchcock, but it's the de Palma of *Sisters* that's more influential to the movie's construction. Blakk uses his double screens to convey story so economically that the need for dialogue is actually reduced. And that's always welcome in porn. Somewhat unwelcome is the unintentional camp of a low-budget prologue, in which the twins are born. They're played by a couple of dolls. But the brief scene sets up a key plot element: the doctor's identifying ring. Now Jason's, it's how he intends to fool the hitman who's gonna rub him out. In the smash finale, Jason gives his twin the ring that'll get him killed, and then offers him the body that'll get him drilled, thrilled and fulfilled before the hitman shows up.



Thanks to groovy split-screen technique, Ridge makes out with himself.

T-room tease

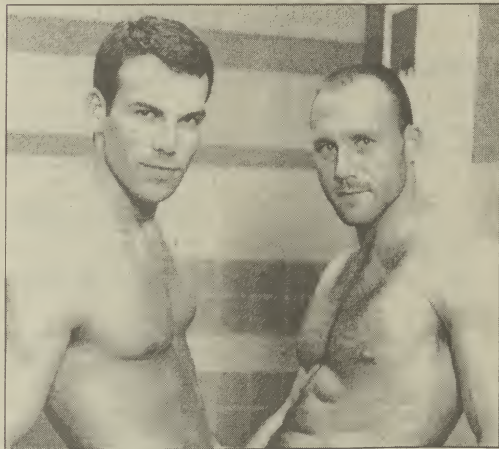
Of course, all this story and cinematic flim-flam would be diddly if the sex wasn't good. But, oh, it's good. Blakk lets his performers find their own sexual rhythm. This creates scenes longer than the industry standard, but more successful. Try scene one. With Andrew Addams piston-ing back and forth, impaled and impaling in a three-man fuck-chain, it's no wonder his nipples stand up so perky. And

though I'm not big on restroom scenes, Jason Ridge's star turn with buff 'n' bulky Paul Johnson is so animalistic that it won't dawn on you to ask why Jason's wasting time in a T-room when he's only got one day to save his life. After

some strong and sloppy sucking, they cling together in sweaty fervor for nasty flip-flop fucks. What with Johnson's fingering, rimming and porking Jason's pretty little ass, and then squatting his big handsome ass down on Jason's cock to bounce with all his linebacker's weight, *Nasty Nasty* sure lives up to its title.

Fleshy little Sal Correlli really has to hold on to survive when given a ride by beefy Rob Romoni. And though Jason and his twin can't kiss in their romantically tinged and then heated tryst, the sights provided offer effective consolation. All parts of charismatic Ridge are handsome: he's got dark, short hair, sultry eyes plus a masculine set to his features, and he's taut and trim in both body and cock. I hope you'll get the same rise he does when he sits on his brother's flagpole cock: he cums twice.

Nasty Nasty is only the second film from Blakk's own company. I'd like him to pay more attention to details. The hairdresser in *Nasty Nasty* is shampooing without soap, the janitor's dry-mopping since there's no water in his pail, etc. And he badly needs specifically composed music. The bothersome stuff heard here was rented from a music library, and just won't do. As for the DVD bonuses, it's tedious to sit through the entire movie to hear the few worthwhile items in the Director's Commentary, and the Photo Gallery and Behind the Scene segments are worthless. But *Nasty Nasty* has the best chaptering I've seen on a DVD. Each scene has four entry cues: beginning, oral, anal, and cum shot. Bottom line: though I'm not big on plotted porn, *Nasty Nasty* tells its tale tidily. And Blakk sure comes through with the sex. ▼



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PARTING GLANCES

"Caught In Castro"

On July 12th before 8pm, I felt your glance and was then caught in it as we crossed 16th and Noe on Market (North side). You were heading East and I West. You have short, dark blond hair; fair, smooth & rosy complexion; 5'10-11 medium build, wearing green I think and maybe shorts to knees. I was tanned, dark balding hair, goatee, wearing dark green shirt and pants, maybe wearing metal-rimmed glasses. I was crossing street with two female friends (you may have seen)... We passed each other on each other's left. Would really like the opportunity to meet. I wanted to turn and approach you, but it felt too rushed and awkward there. Please respond if you think it may be you. ☎ 72687

"Circle J - Saturday July 12th"

Had a great time meeting and talking. I couldn't stay for Sunday and couldn't get you in my luggage but I can come back. Call me. Big guy from LV. ☎ 72688

"37 Bus Stop Castro Market 7/20"

You dressed in purple tank top & olive shorts. We talked about Great July weather. You went to University of Oregon. My bus came. Call me! ☎ 72689

"Ken Berger Of Montreal"

Barhopping in Seattle call John. ☎ 72690

"Russian River Area ISO"

Wayne we used to be roommates and you worked at Sweets Restaurant. Also Richard Lanzendorfer and other old friends. I'm in Hawaii. Please contact me, Craig Bailey. Leave phone and address. ☎ 72699

"Judah Muni 7/25"

Thanks for the wave when you got off at Sunset. You: KQED jacket, Me: Denim shirts. Let's meet and talk. ☎ 72700

"Jeff, Where Are You?"

We got together a month ago, parted etc. and I love your thick dick. Please call me so we can get together again. ☎ 72705

"Diamond Heights Safeway 7/29"

You: green shirt, blue eyes- chicken potpie, milano cookies, milk for dinner. M-grey polar-fleece, green eyes, tortilla chips, salsa, pepsi as snacks for friends. How about dining... together? ☎ 72706

"I Want You To Be My Baby..."

We met outside Badlands on Saturday. We kissed and fireworks went off in my heart. I didn't believe in love at first sight until I met you. Talk to me stooped. Angel. ☎ 72714

"Cute Oakland Kasher Guy @ Fair"

The tension at the desert compulsion was caused by your adorable self- I came in 2nd @ the fair, though I'd like to come in 1st with you! ☎ 72782

SEEKING RELATIONSHIP

"Oral Expert For Hung Guys!"

I'm hung and I'm seeking to service guys who hung "9" or "10" inches, or more. We can party and watch video's. ☎ 72691

"Hung Hispanic Guys Wanted!"

If you're Hispanic and hung "8", "9" or "10" inches or more, call me to get serviced, party, watch video's, etc. ☎ 72692

"Butt Son Seeks SR LTHR Daddy"

Blond, in-shape, 45-y/o HIV-(+) son/but will service hung, 60+ lthr top/dad. Son into butt play, boot worship, w/s, s&m, b/d... whatever turns you on! ☎ 72693

"Stroking For Hours"

Seeking guys for, j.o. & cock, worship. Watch video's, kick back, 69, party. Let's get together and have some fun. Hung A+. ☎ 72694

"GAM In Stockton Sks Honest LTR"

GAM, 37, 5'7" 155lbs looking for sensitive, straight/acting male. You: honest caring, weight and height proportionate in your 40's. Prefer someone that is uncomplicated with sense of humor. ☎ 72701

"Bald, But Cute GWM 42"

5'10", 165 buzzcut clin shrv, glasses, HIV- sense of humor & sweet prof. Sks strong, masculine GM, like hanging out at home, food, art, movies, entertainment, beaches, drives, & sex! Very affectionate too! ☎ 72702

Mulatto Guy Sexy Light-Skinned
Real good looking, educated, intelligent. Looking for someone for a relationship, fun, sex, etc.. ☎ 72707

WM 48, 6, 165lbs, Dark Hair
ISO M over 55 who enjoy deep kissing, affection, oral pleasures. Husky/heavysset, bearded, rustic-looking, liberal views, loners a plus. Smoking ok but no drugs or gay scene. ☎ 72708

"Seeking Romance"

GJM 50 near Lake Merritt, seeking drinking, hanging out buddy. Like films, stage, food, baseball, drinking, etc. Not a sex ad. Age, size, race, looks unimportant. Urgently need male companionship. ☎ 72715

"Where've All The Cowboys Gone!"

GWM 39/6/150lbs. (Healthy HIV+) ISO slender GM for ltr. Must be honest, true, and need a lot of love. Cause I have a lot to give to the right guy! ☎ 72716

"Good Looking GWM 36"

GWM CMT looking for Latino or Asian for ltr. I am HIV- disease free. I enjoy movies, the beach dancing, holding hands, let's talk. ☎ 72717

"Males"

Latinos, Asians, Middle Eastern, mixed race a plus, 18-30, HIV-, good teeth, slim or muscle bound, nice swollen nipples, nice round butt. GJM, 52, 208, ch 50" HIV-, goodlooking. ☎ 72718

"Models"

I design mens under garments, need someone who can understand my work. Do you have the body and mind I need? 18-30, Latino, Asians, mixed race, muscle bound. ☎ 72719

"Brown Sugar Latin Guy 36 Yrs."

Nice Latin boy 36 yrs old 5'8", 155 masculine nice slim muscular body. Versatile. You- Latin or White versatile size unimportant. Under 160lbs. No drugs. For relationship call. ☎ 72720

"Light Skinned"

Young attractive or goodlooking 18-30 Latino's, Blacks, Asians, and Whites mixed race. HIV-, clean hygiene, good teeth, no clowns. Slim or muscular, swollen nipples, round butt, no fats. ☎ 72783

"White Man Wated For Lover"

White man 50 5'11", 197lbs seeking White man 40-60 for relationship love to cuddle and kiss. ☎ 72784

"18 To 25"

Latinos, Asians, light skinned Blacks, mixed race, HIV-, clean hygiene, round butt, swollen nipples is a plus, safe sex, good teeth, smooth body, good sucker, kisser, muscle bound or slim. ☎ 72785

"9 1/2" To 10" And 7 1/2R."

GJM, 52, 5'10", 208, 50"ch, HIV-, brn eyes long black hair, aggressive. You: 18-30 slim or muscled, any race, Latinos, HIV-, clean hygiene, round butt, and big swollen nipples. ☎ 72786

SEEKING ADVENTURE

"Hispanic Lover Man"

(Oh where can you be?) I'm looking for the right Hispanic guy for a relationship, etc. If hung A+. Call me. ☎ 72695

"Interested In Meeting #72660"

51 yr old affectionate top- GWM 6'3", 175 HIV- Let's talk. ☎ 72696

"Spiritual Warrior Soulmate"

Seeking GAM/GHM. We are on a spiritual path and have a zest for life. N/S, N/D, any age. I'm a young 61 yo sober Unitarian Buddhist, 5'10", 175#. ☎ 72697

"Italian Guys!"

You don't know what you're missing until you've met me. I can give you a great relationship and really fun times. ☎ 72698

"Boysish Asian"

Seeking smooth muscular gym toned White male to massage, jerk off and oral service on a regular basis. Blond a plus. ☎ 72709

"Straight White Men!"

You are my business. Let's get together to party, watch videos, have sex, or a relationship. If hung A+. Call me. ☎ 72710

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"Spank My Butt & Plow My Ass!"

Hot, masculine submissive bottom with nice round ass, tight virgin hole, deep throat, young 46, 5'11", 165, shaved head, goatee, runner, needs discipline, "Sir". ☎ 72711

"Adventure"

GJM into heavy, intense j/o, d/c, w/ orship, oral, drinking/partying, your place. PM only. Age, size, race, looks should be unimportant to both of us. ☎ 72774

"Shut-Up And Ride"

WM 38, 5'10", 190lb. blond/blue muscular top wants good looking men and/or women to screw call anytime. ☎ 72775

"Seeking Senior Top 70 Or Older"

Novice submissive 60 needs hard face pounding with facial cam bath. Make me your on-call fuck face cum smeared slave always there when you're feeling horny. ☎ 72776

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"SWM 63yrs. 175lbs"

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"Kiss My Red Red Rose"

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"Passionately Hungry Bottom"

39yo, HIV+ GWM 6'1", 175, brn, hzl seeking hot sensitive top, brn eyes 40-50yo. Let's hook up and take pleasure to a new level. Mutual cuddling, kissing lots of foreplay. ☎ 72789

"Seeking Couple For Play"

Asian boy toy seeking White or Asian male couple or combo for fun safe discreet play, oral, jerk off and more! ☎ 72790

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"Asian Master Wanted!"

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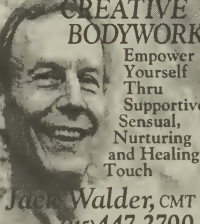
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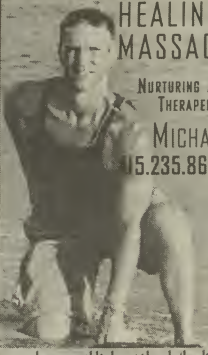
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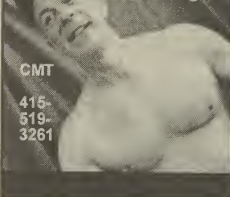
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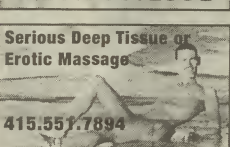
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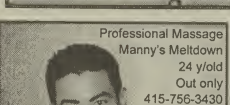
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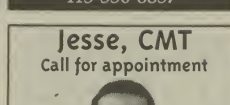
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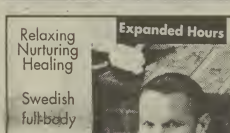
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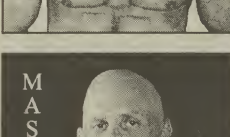
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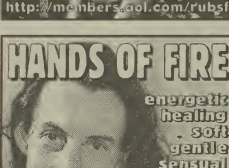
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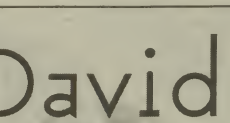
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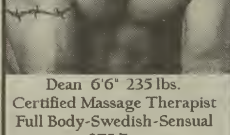
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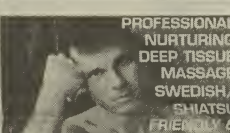
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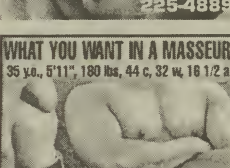
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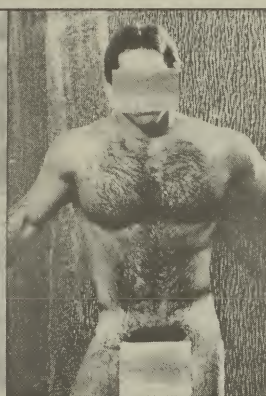
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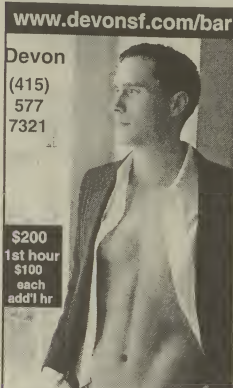
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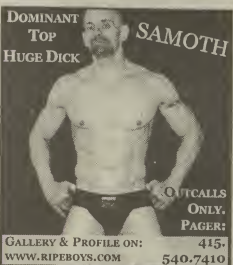
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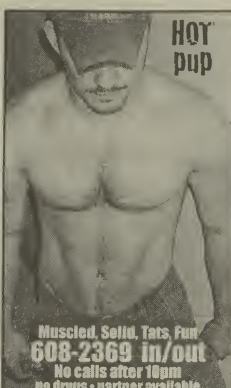
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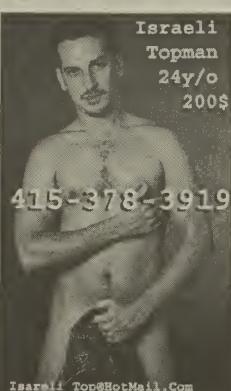
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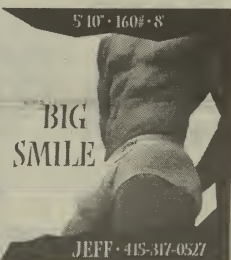


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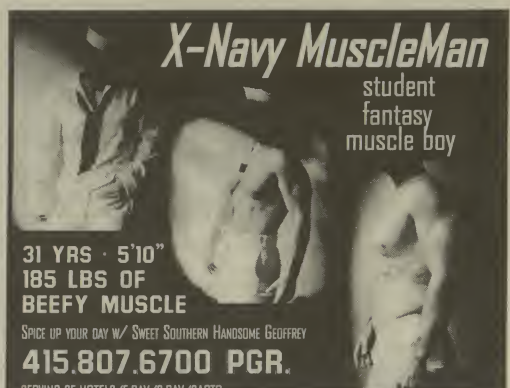
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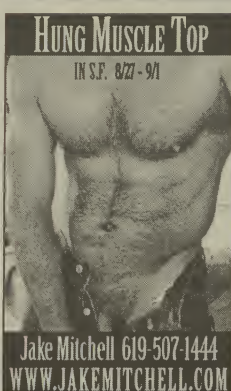
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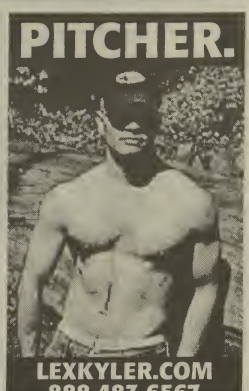
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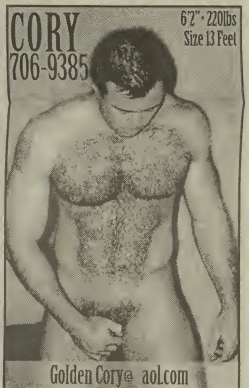
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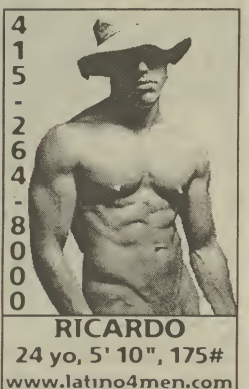
6'2" 220lbs
Size 13 Feet



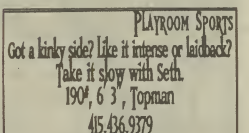
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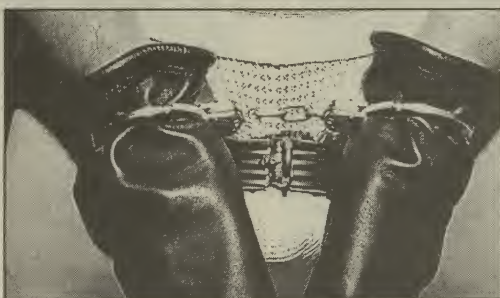
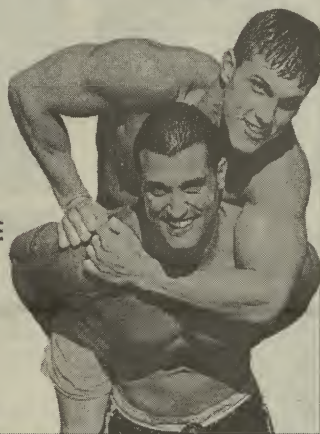
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The Leather Contingent should meet at 9AM on Beale St. between Market & Mission. We are Unit #44 in the parade line-up. No getting on or off vehicles during parade and DO NOT throw things into the crowd!

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DAMON HOLZUM

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RUNNER-UP and good luck to both of you at the Mr. SF Leather 2004 contest on Sat., Sep. 27th!

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\$Sexy Boy 18-28 needed for safe \$Clean Fun. Photo/# to J. Johnson SPO Box 13034, Oakland, CA 94661.

THANK YOU!

To the person or persons who returned the SF Leather Daddy's Boy sash that disappeared on Dore Alley Fair day.

CONGRATULATIONS TO:

ERIC BONESTEEL

Northwest Leather Sir, 2003, and

BOY LARRY RYAN

Northwest Leather boy 2003 both of Seattle, Washington. Good luck at International level in October

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